

CAMERA SCRIPT

STUDIO: TC6

PROJECT NO. 02247/1528

EPISODE 7

BLAKE'S SEVEN

Tx 78

Producer: DAVID MALONEY

Script Editor: CHRIS BOUCHER

"MISSION TO DESTINY"

by

TERRY NATION

BBC

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250 WESTERN AVENUE

\*\*\*\*\*

Directed by  
PENNANT ROBERTS

\*\*\*\*\*

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CREW 10 -

Senior Cameraman:

PETER HIDER

\*\*\*\*\*

THURSDAY, 19TH JANUARY 1978

1200 - 1300	Camera Rehearsal
1300 - 1400	LUNCH
1400 - 1800	Camera Rehearsal with TK-36 (16mm)
1800 - 1900	DINNER
1900 - 1930	Line-Up
1930 - 2200	TELERECORD - to be VTC/6HT/B22216A

FRIDAY, 20TH JANUARY 1978

1030 - 1300	Camera Rehearsal with TK-36 (16mm) from 1100
1300 - 1400	LUNCH
1400 - 1800	Camera Rehearsal with TK-42 (35mm) from 1400
1800 - 1900	DINNER
1900 - 1930	Line-Up
1930 - 2200	TELERECORD - to be VTC/6HT/B 22216B

VT EDITING: Monday, 23rd & Tuesday, 24th January 1978

SYMPHER DUB: Monday, 6th February 1978



BLAKE'S SEVEN

PROJECT NO. 02247/1528

EPISODE 7

"MISSION TO DESTINY"

CAST LIST (in order of appearance)

Rafford .....	BRIAN CAPRON
Blake .....	GARETH THOMAS
Jenna .....	SALLY KNYVETTE
Zen .....	PETER TUDDENHAM
Avon .....	PAUL DARROW
Vila .....	MICHAEL KEATING
Gan .....	DAVID JACKSON
Cally .....	JAN CHAPPELL
Sara .....	BETH MORRIS
Mandrian .....	STEPHEN TATE
Kendall .....	BARRY JACKSON
Sonheim .....	NIGEL HUMPHREYS
Pasco .....	JOHN LEESON
Grovane .....	CARL FORGIONE
Levett .....	KATE COLERIDGE
Dortmunn .....	STUART FELL
(on film only)	



"BLAKE'S SEVEN"

'Mission to Destiny'

by

Terry Nation

TELECINE 1:

SUPOSE CAM

Main  
Opening  
Titles:

CUT

Ext. Spaceship in Flight.  
Night.

A model ship moving through space. This is the Ortega. By comparison to Liberator she is small (something on the scale of "The London" from Episode Two) and, again in comparison, old fashioned.

ESTABLISH.



①

/5A, 5B, 4A, 6A, 6B/

1. INT. ORTEGA'S FLIGHT DECK. NIGHT.

1) 5 A

W/A RAFFORD AT  
CONTROLS

CRAB L AROUND HIM  
& ZOOM IN TO  
MS RAFFORD

(DESIGNED FOR TWO  
PILOT OPERATION.  
BY NO MEANS  
SPACIOUS. FAIRLY  
CONVENTIONAL BANKS  
OF INSTRUMENTS AND  
NAVIGATION  
EQUIPMENT.

THE SOLE OCCUPANT  
OF THE FLIGHT DECK  
IS RAFFORD. HE  
PILOTS THE SHIP  
WITH BORED CONTENT-  
MENT. A WARNING  
LIGHT FLASHERS  
ON HIS INSTRUMENT  
PANEL. / WITH CASUAL  
EFFICIENCY HE

2) 4 A

CS WARNING LIGHT  
PAN L TO SEE  
RAFFORD'S HAND  
OPERATE CONTROLS

REACHES FORWARD  
AND OPERATES A  
FEW CONTROLS.  
THE WARNING LIGHT  
GOES OUT. / HE

3) 5 B

MS RAFFORD

/ YAWNS AND STRETCHES.  
CLEARLY HE IS HAVING  
SOME TROUBLE NOT  
DOZING OFF.

RAFFORD PICKS UP  
A HAND MIKE AND  
SPEAKS INTO IT)

RAFFORD: (FLATLY - TIRED) Log  
entry one forty three. Flight time  
zero one zero elapsed nine zero.  
We have reached course Delta Red  
Two. New heading locked in. All  
systems functioning. Log entry  
closes. (Cont ...)



- (RAFFORD PUTS THE MICROPHONE ASIDE AND WITH A SIGH SELECTS A STAR CHART AND SPREADS IT ON THE MAP TABLE. /HE STARTS TO DRAW LINES ON IT WITH NAVIGATIONAL TOOLS.
- 4) 6 A  
W/A CORRIDOR  
WALK UP TO FLIGHT DECK DOOR
- 5) 4 A  
MLS RAFFORD  
AT WORK, DESK  
PANEL f/g
- 6) 5 B  
CU RAFFORD
- 7) 6 B  
O/SHOULDER MLS RAFFORD  
WALK IN TO CMS RAFFORD  
HAND IN FROM R WITH TOOL  
TILT UP FROM RAFFORD'S HEAD AFTER TWO, THREE BLOWS
- REC. BREAK---  
(Make-Up & change tools)
- 8) 4 A  
FLAT ALONG CONTROL PANEL  
RAFFORD PITCHES IN FROM R TO LIE f/g, BATTERED  
ARM STARTS TO BEAT CONTROL PANEL IN b/g
- WE HEAR THE DOOR TO THE FLIGHT DECK OPEN. RAFFORD GLANCES UP FROM HIS WORK AND GIVES A WELCOMING SMILE)
- RAFFORD: Come on in ... I could do with some company/... (YAWNS)  
Got sleepy all of a sudden. Just finish marking up this new course ...
- (RAFFORD COMPLETES HIS WORK, AND THEN TURNS SMILING TO HIS UNSEEN GUEST. HIS EXPRESSION TURNS TO SURPRISE AND THEN HORROR.
- A LARGE METAL TOOL WIELDED BY THE UNSEEN ASSAILANT SMASHES DOWN ONTO HIS HEAD AND FACE. THE ATTACK IS TOO SUDDEN FOR RAFFORD TO CRY OUT. HE WHIMPERS AND TRIES TO SHIELD HIS HEAD. MORE BLOWS SMASH DOWN ON HIM IN THE SAVAGE ATTACK. LIFELESS, HE SINKS TO THE GROUND)
- SYPHER:  
DOOR OPENS/
- SYPHER:  
BLOWS AT RAFFORD'S HEAD OVER JOIN



(3)

- |     |   |                       |   |                        |
|-----|---|-----------------------|---|------------------------|
| 9)  | 6 | B                     | / | THE ATTACKER'S         |
|     |   | CS SMASHING OF        |   | IDENTITY REMAINS       |
|     |   | CONTROL PANEL         |   | HIDDEN. THERE          |
| 10) | 4 | A                     | / | IS A BRIEF PAUSE,      |
|     |   | A/B - SILENCE         |   | THEN, WITH THE         |
|     |   |                       |   | CAMERA AS THE          |
| 11) | 6 | B                     | / | FIRST PERSON WE        |
|     |   | CS SHATTERED CONTROLS |   | SEE THE METAL          |
|     |   | TURN, & WALK FOR      |   | TOOL RAISED AGAIN      |
|     |   | FLIGHT DECK DOOR      |   | AND THEN CRASH DOWN    |
|     |   | AS IT OPENS,          |   | ON THE INSTRUMENT      |
|     |   | FADE TO BLACK         |   | PANEL. A FRENZY        |
|     |   |                       |   | OF BLOWS FOLLOW,       |
|     |   |                       |   | SHATTERING EVERY-      |
|     |   |                       |   | THING INTO A JUMBLE OF |
|     |   |                       |   | TWISTED METAL AND      |
|     |   |                       |   | SEVERED CABLES)        |

-----

RECORDING BREAK:

4 MOVES TO POS B  
 3 IN POS A  
 5 MOVES TO POS C  
 2 IN POS A  
 6 MOVES TO POS C

-----

(ON TO SCENE 4 - Page 18)

NOTE: RECORD TELECINES (& Closing Titles) as and when convenient from here onwards



TELECINE 2:

Ext. Liberator in  
Space. Night.

(Stock)

ESTABLISH.



/3J\*, 2G, 2H, 5F, 4J/

2. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

340) 2 G

---

2-SHOT BLAKE/  
JENNA

(JENNA IS IN  
THE PILOT  
POSITION. SHE  
STARES INTENTLY  
AT THE LARGE  
SCANNER SCREEN)



TELECINE 2X:

(On screen) Graphic.

On the scanner, near  
its centre is a small  
blip of light that  
is constantly  
repeating a circle.  
It traces two circles  
as:



SCENE 2 CONTD.

(JENNA POINTS AT  
THE SCREEN)

JENNA:  
It's there look ... Just off  
centre ... /

341X) 3J\*

W/A FAV. ZEN'S

VISUAL

BLAKE f/g L

INLAY 1 -  
Colour Monitor:  
TK-2X

(THEY WATCH IN SILENCE  
LONG ENOUGH TO SEE  
THAT THE BLIP IS  
ON A CIRCULAR COURSE)

BLAKE: When did you pick it up?

341) 4 J

2-SHOT

BLAKE/JENNA

JENNA: Just before I called you. /



BLAKE: Circling the whole time?

JENNA: Yes. Zen says it's a Mark Three Galaxy class cruiser.

BLAKE: Galaxy Class. That's outer planets manufacture.

JENNA: Right. But the Mark Three went out of production at least fifty years ago/...

342X) 3J\*

CS ZEN'S VISUAL

INLAY 1:  
TK-2X

BLAKE: Any signal's from it?

JENNA: No. She's as quiet as the grave ...

(BLAKE STARES  
THOUGHTFULLY AT  
THE BLIP)

342) 2 H  
A/B

CRAB L, DEPRESS  
& ZOOM OUT TO  
WIDE 3-SHOT  
JENNA/BLAKE/  
ZEN'S FACE

BLAKE: A problem with the guidance control system? /

JENNA: That ship is in trouble. It's the only thing that makes sense ...

BLAKE: You think so?

JENNA: Mm.

(no shot 343 or  
344)

BLAKE: Better take a look then ... Abort course programmes. Take us in to two hundred spacial's out from it and match vectors.

345) 4 J

MCU BLAKE

ZEN: Confirmed. /

(onto page 10)



BLAKE: I want everything in the data banks on Galaxy Class Cruisers.

ZEN: Complete data is extensive.

346) 2 H  
A/B

BLAKE: Good. How long before we're in teleport range? /

ZEN: That will depend on speed, as yet unspecified.

BLAKE: Standard by four.

347) 4 J  
CU JENNA

ZEN: (IMMEDIATE RESPONSE) Sixteen point one four zero nine zero one minutes. /

348) 5 F  
CU BLAKE

JENNA: Approximately speaking of course. /

348X) 3J\*  
A/B

INLAY 1:  
TK-2X

(JENNA NODS.

BLAKE GIVES HIS  
ATTENTION TO THE  
SCANNER SCREEN  
AND WE FAVOUR IT  
TO SHOW THE BLIP  
OF LIGHT)

Q ZEN/

349) 2 H  
A/B

350) 4 J  
CU BLAKE

ZEN: It is estimated that you will require/one hundred and twenty eight hours to assimilate all available data on Galaxy Class Cruisers. /

BLAKE: Mark Three.

-----  
RECORDING BREAK  
-----

THEN RECORD ALL INLAY SHOTS FOR SCENES 2 & 3 - see next page for full description of shots

(THEN ON TO SCENE 3 - Page 12)



TELECINE 3:

Ext. Liberator in Space.  
Night.

Stock.

The great ship banks and  
turns on to a new course  
and then speeds away  
from CAMERA.

Ext. Spaceship (Ortega)  
in Flight. Night.

Model.

The Ortega seemingly  
some distance away.  
INTO DEEP FOREGROUND  
comes the nose of  
Liberator. The two  
ships now evidently  
within easy range  
of one another.



/3J\*, 2H, 5G, 4J/

3. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

351X) 3J\*

CS ZEN'S VISUAL

INLAY 1:  
Colour Monitor -  
TK-3X

(THE ENTIRE CREW  
ARE ALL ON THE  
FLIGHT DECK)



TELECINE 3X:

(On Screen)

They stare at the  
now clear picture  
of the Ortega showing  
on the screen.



125

SCENE 3 CONTD.

AVON: No sign of external damage.

351) 2 H BLAKE: According to the data  
DEEP 3-SHOT banks/Galaxy Mark Three's were  
AVON/BLAKE/ fitted with communicators..  
CALLY f/g R See if you can raise a voice contact,  
Cally.

PAN L WITH  
CALLY TO  
3-SHOT GAN/  
JENNA/VILA

(CALLY NODS AND  
MOVES TO HER STATION)

VILA: (NERVOUSLY) I don't like  
this.

JENNA: That's unusual.

VILA: Mock if you like, but I  
can always sense danger.

352X) 3J\*  
A/B

GAN: Even when there isn't any./

INLAY 1:  
TK-3X



/O AVON/

352) 5 G

---

DEEP 3-SHOT  
CALLY/AVON/BLAKE

AVON: Scan doesn't show any  
modifications. I think it's  
just what it seems to be.

BLAKE: An unarmed obsolete  
civilian cruiser.  
Any luck, Cally?

353) 2 H

---

2-SHOT  
AVON/BLAKE

CALLY: I get no response  
on any channel. /

(onto page 16)

PAN L TO  
BRING VILA  
IN f/g

BLAKE: I'm going over.  
Will you come with  
me? Cally?

(BLAKE STARTS  
TOWARDS THE EXIT.

CALLY AND AVON  
FOLLOW)

354) 4 J Vila? /  
2-SHOT VILA/GAN

VILA: (NERVOUS REACTION) You don't  
need me to come over?

BLAKE: No, I just need you to  
work the teleport.

355) 5 G VILA: Right. /

MCU JENNA

356) 2 H BLAKE: Close to one hundred  
W/A GAN f/g L spacial and hold.

ZEN: Confirmed.

(VILA MOVES TO THE  
EXIT, FOLLOWING  
THE OTHERS) /

356X) 3J\*  
CS ZEN'S VISUAL

INLAY 1:  
TK-3XX

-----  
RECORDING BREAK

2 MOVES TO POS G  
5 MOVES TO POS F  
4 IN POS J  
-----



TELECINE 3XX:

(On Screen)

FAVOUR the screen  
and the image of the  
Ortega enlarges as  
Liberator presumably  
closes in.



/4B, 3A/

(NOTE: ALL MATERIALISATIONS & DEMATERIALISATIONS TO BE RECORDED  
AFTER SCENE 55)

4. INT. ORTEGA'S PASSENGER COMPARTMENT.  
NIGHT.

12X) 4<sup>+</sup>

WIDE 3-SHOT CALLY/  
AVON/BLAKE AT  
CSO SCREEN

INLAY:  
2C - W/A DESERTED  
PASSENGER COMPARTMENT

(A FAIRLY SPACIOUS  
AREA WITH CHAIRS  
AND TABLES AND  
THE GENERAL EQUIPMENT  
THAT MAKES IT A  
COMMUNAL MEETING  
PLACE.

THEY MATERIALISE

WHERE EVER POSSIBLE  
THERE SHOULD BE SIGNS  
OF RECENT HABITATION  
AND USE.

BLAKE, CALLY AND  
AVON MATERIALISE.  
THEY TAKE A MOMENT  
TO GET THEIR BEARINGS  
THEN START TO LOOK  
AROUND. /

12) 3 A

TIGHT PROFILE  
2-SHOT AVON/BLAKE

ZOOM OUT & PAN L  
WITH CALLY THEN  
BLAKE & DEPRESS  
TO DEEP 2-SHOT  
BLAKE/AVON

AVON: Deserted!  
BLAKE TAKES NOTE  
OF THE ODD PERSONAL  
ITEMS THAT MIGHT  
LIE AROUND. A  
TAPE-READER, A  
HALF-FINISHED  
CHESS GAME. A JACKET  
DRAPED SOMEWHERE.  
A VAGUELY MARIE  
CELESTE ATMOSPHERE)

BLAKE: If they abandoned, they  
certainly did it in a hurry...

(THEY WANDER, GLANCING  
AT THE ITEMS)

AVON: If the last of this mark was  
built half a century ago... This  
ship could have been here a long time. /

15) 4 B

LOW DEEP 2-SHOT  
CALLY/AVON

BLAKE ENTERS TO  
R OF FRAME



(CALLY IS FLICKING  
THROUGH SOME  
MESSAGE PAPERS)

CALLY: No. These space condition  
reports are recent.

(BLAKE SNIFFS.  
HE IS PUZZLED  
BY AN ODOUR)

ZOOM IN TO  
CMS CALLY

BLAKE: You notice an odd smell?  
Slightly sweet.

(CALLY AND AVON  
BREATHE IN)

14) 3 A

CALLY: Yes...there is something. /

CMS AVON

ZOOM OUT WITH HIM  
TO 3-SHOT CALLY/  
BLAKE/AVON f/g R

AVON: Probably just the change of  
atmosphere...A different re-cycle  
system to Liberator...

BLAKE: No it's more than that. Can't  
place it...

(HE DISMISSES THE  
MATTER)

Shall we get on with it? (TO AVON)  
You want to check the stern section?  
Cally and I'll work up to the flight  
deck...

ZOOM IN TO  
CMS AVON Rof frame  
AS THEY EXIT

AVON: Right. I'll just contact  
Vila. (Cont...)

(BLAKE AND CALLY  
MOVE OFF TO AN  
EXIT.



AVON PRESSES HIS  
COMMUNICATOR BUTTON  
ON HIS TELEPORT  
BRACELET)

AVON: (cont) Are you awake?

VILA: (V.O.) No.

AVON: That's what I thought. It's  
all quiet here. When it gets noisier  
I'll be in touch. /

15) 2 A

WIDE 2-SHOT  
CALLY/BLAKE  
COME TO CAM.

CRAB L & ZOOM IN  
AS THEY MOVE UP  
CORRIDOR R TO  
2-SHOT BLAKE/CALLY

(BREAK NEXT)



/5C, 2A/5. INT. CORRIDOR. (ORTEGA) NIGHT. (AMBER)

(DOORS EITHER SIDE  
AND ENDING WITH  
THE CLOSED DOOR  
TO THE FLIGHT DECK.

BLAKE AND CALLY  
ADVANCE CAUTIOUSLY  
ALONG THE CORRIDOR.

BLAKE PAUSES AND  
OPENS ONE OF THE  
SIDE DOORS AND PEERS  
IN. OBVIOUSLY SEES  
NOTHING OF INTEREST  
AND INDICATES SO AS  
HE CLOSSES THE DOOR  
AGAIN.

-----RECORDING BREAK-----

(Re-set trucking flat)

16) 5 C \_\_\_\_\_ /

LS CORRIDOR AS  
BLAKE LEADS CALLY  
TO CAM., DOOR f/gR

A DOOR A LITTLE  
FURTHER ALONG STANDS  
SLIGHTLY AJAR.

17) 3 B \_\_\_\_\_ /

TIGHT 2-SHOT  
BLAKE/CALLY  
THROUGH  
OPENING DOOR

THE COUPLE REACH  
IT AND BLAKE OPENS  
IT WIDER. / HE  
AN CALLY REACT TO  
WHAT THEY SEE)



/4C, 3B, 6C/

6. INT. CABIN. (ORTEGA) NIGHT.

- 18) 6 C  
 W/A FAV.  
 SARA/MANDRIAN (THE CABIN IS  
 FURNISHED WITH A  
 SINGLE BED AND  
 SOME BUILT-IN  
 19) 3 B / LOCKERS. COMFORTABLE  
 BUT UTILITARIAN.  
 A/B  
 ZOOM IN WITH CALLY  
 TO TIGHT 2-SHOT  
 BLAKE: That smell again.  
 WE ~~SEE THE~~ CABIN IN  
 A VP FROM THE DOORWAY.  
 20) 4 C / ON THE BED IS MANDRIAN.  
 A GOOD LOOKING MAN  
 OF THIRTY.  
 LOW W/A SARA'S HEAD  
 f/g L, BLAKE, CALLY  
 IN SILHOUETTE.  
 THEY CROSS TO BED,  
 STARE  
 BESIDE HIM, BODY ON  
 THE FLOOR, HEAD AND  
 SHOULDERS ON THE BED  
 IS SARA. TWENTY FIVE  
 AND BEAUTIFUL.  
 SARA'S HAND IS CLOSED  
 OVER MANDRIAN'S.  
 THE ATTITUDE OF  
 THEIR BODIES SUGGESTS  
 THEY ARE DEAD. THERE  
 IS NO MOVEMENT OR  
 INDICATION OF LIFE.  
 BLAKE AND CALLY ENTER  
 THE ROOM AND EXAMINE  
 21) 3 B / THE COUPLE) /  
 DEEP 2-SHOT SARA/  
 MANDRIAN  
 BLAKE SQUATS IN  
 FRAME R TO INSPECT  
 SARA, CALLY UP R  
 BLAKE: The girl's alive...  
 CALLY: So is this one. The pulse is  
 strong.  
 (CALLY YAWNS  
 SUDDENLY)



(34)

22) 4 C BLAKE: No visible signs of injury. /  
MCU MANDRIAN (CALLY PUSHES BACK ONE OF  
PAN R TO MCU CALLY MANDRIAN'S EYELIDS)

CALLY: Do you think they  
are drugged? Drugged!

23) 3 B (BLAKE IS ALSO  
GETTING DROWSY  
AND VAGUE) /

A/B  
CALLY SLUMPS  
ON BED BEHIND  
BLAKE

BLAKE: Possibly...but I don't think...  
possibly so...

(BLAKE

SLAPS SARA'S FACE  
LIGHTLY, STILL  
WITHOUT EFFECT)

SLOW TRACK IN  
TO FAVOUR SARA

They're certainly in a coma of some  
sort... (Cont...)

(CALLY SITS ON THE  
EDGE OF THE BED,  
AND IMMEDIATELY  
DOZES OFF. IN  
HIS INCREASINGLY  
BEFUDDLED STATE  
BLAKE DOES NOT  
NOTICE.

BLAKE TRIES A MORE  
FORCEFUL ATTEMPT  
AT MAKING SARA WAKEN.  
HE HOLDS HER BY THE  
SHOULDERS AND SHAKES  
HER. SHE REMAINS LIMP,  
LIFELESS AND SLEEPING.  
BLAKE LOWERS HER BACK  
GENTLY TO THE FLOOR)

24) 4 C  
TIGHT 2-SHOT  
SARA/BLAKE



BLAKE: (cont) It's no good. We need the medikit.

(BLAKE BEGINS TO DOZE OFF THEN WAKES WITH A START)

25) 3 B That's it! Cally... /  
4-SHOT FAV. MANDRIAN  
AS BLAKE CROSSES TO  
CALLY, SHAKES HER  
SHOULDERS (HE NOTICES FOR  
THE FIRST TIME  
THAT SHE IS ASLEEP)

(HE SHAKES HER)

26) 4 C Cally! Wake up. /  
CMS CALLY  
(CONFUSED AND  
SEMI-CONSCIOUS  
CALLY TELEPATHS)

CALLY: (V.O. - ANGUISHED) Alone.

27) 3 B BLAKE: Yes. Cally? /  
2-SHOT CALLY/BLAKE  
CALLY: What?

BLAKE: It's Sono vapour...a  
tranquilising gas...

28) 4 C CALLY: Gas? /  
MCU BLAKE

29) 6 C BLAKE: That's the smell. /  
WIDE 2-SHOT  
CALLY/BLAKE  
COMES TO VENTILATOR - 24 -  
ON WALL R  
(3 NEXT)



(36)

BLAKE: Must be by-passing the filters.  
I've got to find the filter plant.

(BLAKE LOOKS AROUND  
THE ROOM AND SPOTS  
A VENTILATOR GRILL  
HALF WAY UP A WALL.  
HE MAKES AN ADJUSTMENT  
TO IT)

30)	3	B	That'll cut down the flow./
		MCU BLAKE	It must be coming through the
31)	4	C	ventilation system ... Filters ... /
		WIDE 2-SHOT CALLY/ BLAKE	See what you can do for these
		PAN HIM R TO DOOR	two will you.
32)	6	C	(BLAKE HURRIES OUT OF THE CABIN./
		MCU CALLY	
		SHE STANDS TO	CALLY YAWNS AGAIN
33)	4	C	AND THEN MAKES A DEFINITE EFFORT /TO FIGHT OFF HER DROWSINESS. SHE
		3-SHOT MANDRIAN/ CALLY/SARA	DOES WHAT SHE CAN TO MAKE MANDRIAN
34)	3	B	/AND SARA MORE COMFORTABLE)
		DEEP 2-SHOT SARA/MANDRIAN, CALLY f/g R	

-----  
RECORDING BREAK

(Change lighting)  
(Rotate truck for boom)

(ON TO SCENE 7 - Page 26 )

5 MOVES TO POS D  
6 MOVES TO POS D  
3 MOVES TO POS C  
1 IN POS A



/5D, 6D, 2A/

7. INT. CORRIDOR. NIGHT. (GREEN)

35) 5 D

BLAKE ENTERS TIGHT L (BLAKE HURRYING  
TO CAMERA TO JUNCTION ALONG THE CORRIDOR.

36) 2 A

LS CORRIDOR, DOOR f/g R ONE OF THE SIDE  
DOORS AHEAD OF HIM  
STARTS TO OPEN.

BLAKE COMING TO CAM.  
DOOR STARTS TO OPEN

BLAKE HALTS SHARPLY,  
HIS HAND REACHING  
FOR HIS GUN, AND  
THEN RELAXES AS  
AVON STEPS INTO  
THE CORRIDOR)

37) 6 D

MS BLAKE - FLATTENS  
HIMSELF TO WALL

38) 2 A

A/B - AVON APPEARS BLAKE: Found anything?  
TO L OF FRAME

PAN R WITH BLAKE &  
TRACK IN TO LS  
THROUGH DOOR  
FAV. KENDALL

AVON: Take a look...

(HE INDICATES THE  
INTERIOR.

BLAKE GLANCES THROUGH  
THE DOOR)





/1A/

8. INT. STATEROOM. NIGHT.

39\*) 1 A  
CMS KENDALL,  
SOUND ASLEEP

(FROM BLAKE'S VP  
AT THE DOORWAY.

THE STATEROOM IS  
SLIGHTLY GRANDER  
THAN THE CABINS.  
PART OF IT IS BED  
AND SITTING ROOM  
WHILST THE REST  
IS DEVOTED TO  
ADMINISTRATION.  
OFFICE EQUIPMENT  
AND A JUMBLE OF  
SCIENTIFIC EQUIPMENT.

DEEPLY ASLEEP AND  
SLUMPED IN A CHAIR  
IS KENDALL. MIDDLE  
FIFTIES. A STRONG  
HONEST FACE.

39) 1 A  
MEDIUM 2-SHOT  
AVON/BLAKE

ESTABLISH BRIEFLY  
AND REVERSE TO SHOW  
BLAKE AND AVON IN  
THE DOORWAY)

AVON: He's the fourth one I've found.  
All unconscious. It's Sono Vapour.



/3C, 2A/9. INT. CORRIDOR. NIGHT (GREEN)

40) 2 A BLAKE: I know. /  
 TIGHT 2-SHOT We found a couple. It's got to be  
 AVON/BLAKE FAV. coming from the filter plant.  
 BLAKE  
 CENTRE ON AVON

41) 3 C AVON: Which should be this  
way. /  
 DEEP 2-SHOT  
 BLAKE/AVON  
 THEY EXIT L

(BLAKE AND AVON  
 HURRY OFF DOWN  
 THE CORRIDOR)

RUN ON for shot 39\* and then:

-----  
RECORDING BREAK

3 MOVES TO POS B  
 5 MOVES TO POS E  
 4 MOVES TO POS D  
 6 MOVES TO POS E  
 2 MOVES TO POS B

-----  
 (ON TO SCENE 10 - Page 29)



/3B/

10. INT. CABIN. NIGHT.

42) 3 B

HIGH 3-SHOT  
SARA/MANDRIAN/CALLY

PAN R WITH HER TO  
SEE VENTILATOR

SHE CROSSES FRAME

(CALLY FINISHES  
DOING WHAT SHE  
CAN FOR THE COUPLE.  
SHE YAWNS AGAIN  
WIDELY, GLANCES  
AT THE VENTILATOR,  
THEN STEPS OUT  
INTO THE CORRIDOR  
AS THOUGH TO GET  
AWAY FROM THE  
SOURCE OF THE  
SONO VAPOUR)



(41)

/5E, 4D, 6E, 2B/11. INT. CORRIDOR. NIGHT. (AMBER)

- 43) 2 B  
LS DOWN CORRIDOR (CALLY IS A LITTLE  
CALLY APPEARS AT AT A LOSS WHAT TO  
DOOR L, CROSSES TO DO. SHE OPENS A  
DOOR UP R SIDE DOOR AND  
GLANCES INTO THE
- 44) 4 D / ROOM. HER REACTION  
CMS CALLY AT SHOWS THAT IT  
UPSTAGE DOOR CONTAINS NOTHING  
OF INTEREST.
- 45) 6 E / SHE IS ABOUT TO  
LOW W/A AS CALLY WALK BACK ALONG  
LOOKS AT FLIGHT THE CORRIDOR THE  
DECK DOOR WAY SHE CAME, WHEN  
SHE LEAVES FRAME R SHE IS HALTED BY A  
SLIGHT SOUND FROM
- 46) 4 D / BEHIND HER. SHE  
CS DOOR STARTS TO OPEN TURNS AND LOOKS UP  
TOWARD THE DOOR THAT  
ENDS THE CORRIDOR,
- 47) 5 E / THE ENTRANCE TO THE  
CMS CALLY AS SHE FLIGHT DECK.  
STOPS, TURNS
- 48) 4 D / THE DOOR IS MOVING.  
A/B - DOOR MOVES AGAIN CALLY FREEZES.
- 49) 5 E / THE DOOR OPENS JUST  
A/FRACTION, REVEALING  
TILT DOWN FOR NOTHING. THEN THERE  
CALLY'S GUN IS NO MORE MOVEMENT.
- 50) 6 E / TENSE NOW, CALLY  
W/A AS CALLY CROSSES STARTS TOWARD IT,  
TO UPSTAGE OF FLIGHT MOVING VERY WARILY.  
DECK DOOR SHE IS HALTED FOR
- 51) 5 E / A MOMENT BY A REPEAT  
MS CALLY AS SHE OF THE SOUND THAT  
SWIFTLY OPENS DOOR. TOOK HER ATTENTION.
- SWIFT PAN L TO  
REVEAL RAFFORD
- 52) 6 E / CALLY DRAWS HER GUN  
LOW W/A AS AND CONTINUES. SHE  
RAFFORD TOPPLES OUT HALTS AT THE DOOR  
AND LISTENS. THERE  
IS NO SOUND.



53) 4 D

CU CALLY - REACTION

CALLY REACHES FOR  
THE DOOR AND PULLS  
IT OPEN WITH A  
SUDDEN SHARP MOVE-  
MENT.

54) 5 E

MS RAFFORD ON FLOOR -  
CALLY ENTERS L TO HIM

ZOOM IN TO CMS CALLY  
AS SHE TURNS HER HEAD  
TOWARDS FLIGHT DECK

IMMEDIATELY BEHIND  
THE DOOR IS RAFFORD.  
HIS HEAD AND FACE  
BLOODY. HE SEEMS  
TO TOWER OVER CALLY.  
HIS ARMS REACH OUT  
FOR HER IN WHAT  
COULD BE AN ATTACK,  
BUT IS IN FACT AN  
APPEAL.

CALLY RECOILS  
FROM THE GESTURE  
AND HIS FRIGHTENING  
APPEARANCE.

RAFFORD LURCHES  
FORWARD.

CALLY BACKS AWAY.

RAFFORD FALLS FORWARD.  
IT TAKES CALLY A  
MOMENT BEFORE SHE  
CAN BRING HERSELF  
TO KNEEL BESIDE HIM  
AND EXAMINE HIM.

HE IS DEAD)

-----  
RECORDING BREAK

5 MOVES TO POS B  
4 MOVES TO POS E  
3 MOVES TO POS D  
-----

(ON TO SCENE 11A - Page 34)



TELECINE 4:

Int. Computer Room.  
(Ortega) Night.

The mechanical heart of the ship. Banks of computers for the various flight functions etc.

The atmosphere re-cycling plant is amongst this equipment.

BLAKE and AVON enter and start to look around. BLAKE locates the equipment and calls to AVON.

BLAKE: It's over here...

AVON moves to join him. After a brief examination AVON locates what they want. He points:

AVON: There it is.

BLAKE: Can you get at it...?

AVON struggles to reach in amongst the equipment and remove a small cylinder. Fixed to its nozzle is a small length of flexible tube that leads in to the venting system. AVON pulls the cylinder free.

AVON: Not a very expert job. Just stuck the tubing into the primary feed.



(5)

- 33 -

BLAKE: Effective though.

AVON: Look at the gauge...The cylinder's almost empty...

BLAKE: And once it was empty...The filter system would have cycled the gas out out of the atmosphere...

AVON: At which point everybody would just wake up. On the face of it a fairly pointless exercise.

BOTH MEN seem puzzled.  
BLAKE dismisses the  
problem for the moment.

BLAKE: So we'll wake them up and ask them what it's all about. Increase the oxygen yield, speed up recovery. We've wasted enough time on this.

AVON turns some controls.  
Then BOTH MEN turn to  
exit.

- 33 -



/6E/

11A. INT. CORRIDOR. NIGHT (AMBER)

55) 6 E  
CALLY ENTERS R  
TO MCU  
PAN HER L TO DOOR  
(ANGLE ON THE  
DOORWAY AS CALLY  
PEERS IN AND REACTS.

/5B, 4E/

12. INT. FLIGHT DECK, ORTEGA. NIGHT

56) 4 E  
W/A CONTROL PANELS f/g  
SLOW CRAB R TO  
MS CALLY WITH  
OXYGEN MASK  
REVERSE TO SHOW  
THE VERY OBVIOUS  
DESTRUCTION OF  
INSTRUMENTS AND  
CONTROLS.  
SHE IS SURPRISED AND  
A LITTLE AWED BY  
THE SAVAGERY OF  
THE DESTRUCTION.  
SHE PICKS HER WAY  
AMONGST THE PIECES.  
NEAR THE DOOR SHE  
FINDS, PICKS UP AND  
EXAMINES A SMALL HAND  
HELD OXYGEN MASK WITH  
ITS OWN BUILT IN  
CYLINDER. SHE PRESSES  
THE RELEASE AND WE  
HEAR THE HISS OF  
OXYGEN.  
CALLY REGISTERS  
THIS AND THEN SETS  
IT ASIDE.  
(Note: Oxygen  
cylinders available  
ex Ep. 2)  
FEW MOMENTS LATER,  
SHE HEARS SOUNDS FROM  
THE CORRIDOR AND MOVES  
QUICKLY TO THE DOORWAY)

57) 5 B  
CU CALLY, THINKS  
SHE TURNS  
CLOCKWISE &  
MOVES UPSTAGE  
OF DOOR



44

/4F, 6E/

13. INT. CORRIDOR. NIGHT.

(AMBER)

58) 6 E (on floor)

RAFFORD BOTTOM OF FRAME (BLAKE AND AVON  
CALLY APPEARS AT HURRY INTO SIGHT  
DOOR TO 3-SHOT TOWARD THE FLIGHT  
AVON/CALLY/BLAKE DECK. THEY REACT  
TO RAFFORD'S BODY.

BLAKE KNEELS BESIDE  
HIM. HE WINCES  
AT THE SCALE OF  
THE INJURIES.  
FROM THE DOORWAY)

59) 4 F

CALLY: He's dead... /

MCU BLAKE

ZOOM OUT TO  
INCLUDE AVON f/g R.  
HE STANDS

BLAKE: Very.

PAN L WITH BLAKE  
TO FLIGHT DECK DOOR

(BLAKE AND AVON  
FOLLOW CALLY INTO  
THE FLIGHT DECK)

60) 5 B

W/A FAV. DOOR

CALLY COMES  
TO f/g L



/5B, 4A/

14. INT. ORTEGA'S FLIGHT DECK. NIGHT

(BLAKE AND AVON  
VIEW THE DAMAGE)

CALLY: Someone was very thorough.  
This damage has jammed the manual  
controls onto the circular flight  
pattern.

TILT DOWN WITH  
CALLY TO BLOODY  
CHART

BLAKE: (TO AVON) Can it be  
repaired?

AVON: That would depend on what  
their replacement stores are like.

(CALLY IS LOOKING  
AT THE CHART THAT  
RAFFORD WAS WORKING  
ON WHEN HE WAS  
ATTACKED. IT  
HAS SLIPPED TO THE  
FLOOR. SHE  
STRAIGHTENS IT  
OUT. /

61) 4 A

CALLY STANDS TO  
DEEP 2-SHOT CALLY/  
AVON

THE CHART IS  
SPLATTERED BY  
BLOOD)

TRACK IN TO  
O/SHOULDER AVON  
OF CHART

CALLY: Look at this... (cont.....)

(AVON AND BLAKE  
MOVE ACROSS)



(46)

CALLY: (cont) It's blood. He tried to write something...

(CALLY INDICATES  
SOME SCRAWLED  
NUMBERS WRITTEN  
BY A DYING HAND.

THE SHAPES ARE  
UNCERTAIN, FADED  
IN PLACES AND  
EVIDENTLY MADE  
WITH A FINGER.

THE NUMBERS ARE  
54124)

AVON: (READING) Five. Four. One.  
Two.Four...

62) 5 B  
TIGHT 3-SHOT  
CALLY/BLAKE/AVON  
Whatever that means... /

BLAKE: Could be anything. A call  
sign...transmission frequency,  
navigation index...anything. /

63) 4 A  
CU CALLY

CALLY: It's important... He must  
have been dying when he wrote it. /

64) 5 B  
A/B  
THEY MOVE TO DOOR

(THEY ALL REACT  
SUDDENLY TO A  
HORRIFYING SCREAM  
FROM THE CORRIDOR.

IT IS REPEATED AS  
BLAKE FOLLOWED  
BY THE OTHERS

65) 3 D  
WIDE 2-SHOT  
RAFFORD/SARA  
BLAKE & CO. ARRIVE  
AT DOOR  
HURRIES TO THE DOOR) /



/6F, 3D/

15. INT. CORRIDOR. NIGHT. (AMBER)

66)	6	F	/	(SARA STANDS AT THE DOORWAY TO THE CABIN WHERE SHE WAS FOUND.
		LOW CMS SARA		STILL GROGGY AND HANGING ON
		ZOOM IN TO BCU		TO THE WALL FOR SUPPORT.
				SHE IS STARING IN HORROR AT RAFFORD'S BODY AND SCREAMING:
				WE GO TO A HUGE CLOSE UP ON HER OPEN MOUTHED FACE)

-----  
RECORDING BREAK

(Lose l-shaped flat)

1 MOVES TO POS B  
2 MOVES TO POS C  
4 MOVES TO POS G  
3 MOVES TO POS A

-----  
(ON TO SCENE 16 - Page 40)



TELECINE 5:

Ext. Liberator and Ortega  
in Flight. Night.

RE-ESTABLISH - REPRISE  
earlier TELECINE.

We see the two ships  
sitting beside one  
another.

The Ortega dwarfed by  
the bulk of Liberator.



/1B, 2C, 4G, 3A/

16. INT. ORTEGA'S PASSENGER COMPARTMENT.  
NIGHT.

67) 1 B

2-SHOT  
KENDALL/BLAKE

(WE OPEN ON A BIG  
HEAD AND SHOULDERS  
OF KENDALL.

HE IS OBVIOUSLY  
CONFUSED, HIS  
FACE GRIM)

BLAKE STANDS  
ACROSS KENDALL

KENDALL: I'm sorry ... I just don't  
know. I haven't any answers to your  
questions ... I'm still a bit  
confused .../ (cont ...)

68) 4 G

MCU KENDALL

(AS HE SPEAKS WE  
SHOW THE OTHERS  
IN THE COMPARTMENT.

BLAKE IS SEATED  
OPPOSITE KENDALL  
AT A TABLE.

AT ANOTHER POINT  
SARA IS IN A  
CHAIR WITH A  
VERY GRIM MANDRIAN  
STANDING BESIDE  
HER.

THERE ARE FOUR OTHER  
MALE CREW MEMBERS  
AND ONE FEMALE  
STANDING OR SITTING  
AROUND.

WE WILL DETAIL THEM  
AS THEY ARE REQUIRED.

WE ESTABLISH THE  
ROOM AS KENDALL  
CONTINUES)



KENDALL: (cont) All I remember is  
that I went to my quarters ... I fell  
asleep in a chair ... At least,  
that's where I was  
when I woke a few minutes ago ...  
and found all this going on ... /

69) 3 A  
2-SHOT BLAKE/KENDALL

BLAKE: I know exactly how you feel.  
Just take your time and try to  
remember ... /

70) 1 B  
W/A FAV. BLAKE,  
LEVETT CENTRE f/g

(BLAKE GLANCES  
AROUND AT THE CREW  
MEMBERS)

Where were the rest of you when it was  
all happening?

(SONHEIM, A BIG,  
CONFIDENT MAN WITH  
A SLIGHTLY MENACING  
AIR BECOMES A SPOKESMAN)

SONHEIM: What gives you the right to  
ask? /

71) 3 A  
MCU BLAKE

BLAKE: You need our help. /

72) 4 G  
DEEP 2-SHOT  
KENDALL/SONHEIM

SONHEIM: Do we?

KENDALL: Yes we do. /

73) 3 A  
3-SHOT BLAKE/  
PASCO f/g/SONHEIM

SONHEIM: I was off duty, in quarters.  
I share with Pasco.

PASCO: We were both there. Routine  
rest period.

BLAKE: (TO SONHEIM) And your  
name is? /

74) 1 B  
MCU SONHEIM



(50)

75) 2 C SONHEIM: Sonheim. We must have slept through it all ... like Doctor Kendall did ... /  
 MCU KENDALL

76) 4 G /  
 GROUP SHOT (BLAKE GLANCES TOWARD  
 BLAKE - GROVANE ANOTHER MAN. HE IS  
 GROVANE.  
 HE IS TENSE AND  
 NERVOUS)

BLAKE: You?

77) 1 B GROVANE: I was in the communications centre trying to make repairs ... /  
 MCU GROVANE I remember feeling very drowsy ...

78) 3 A that's about all / ...  
 MCU BLAKE I ... /

79) 1 B My name is Grovane ... That's all... /  
 A/B

80) 3 A (HE SHRUGS HELPLESSLY.  
 A/B SARA VOLUNTEERS THE  
 INFORMATION)

81) 2 C /  
 2-SHOT  
 MANDRIAN/SARA

SARA: Mandrian and I (INDICATING MANDRIAN) were together ... The first think I knew was when I came out into the corridor and saw ... Rafford. /

82) 1 B /  
 W/A FAV. BLAKE,  
 LEVETT f/g L

(SHE LEAVES THE SENTENCE UNFINISHED, REMEMBERING THE SIGHT OF RAFFORD.

BLAKE STANDS AND LOOKS  
 AROUND THEM ALL, THEN  
 PARTICULARLY AT THE ONE  
 REMAINING CREW MEMBER.  
 THE WOMAN)

BLAKE: And you?

LEVETT: I am called Levett.

83) 3 A BLAKE: Did you see or hear anything? /  
 MCU LEVETT

84) 1 B LEVETT: (SHAKING HER HEAD) I was asleep in my quarters. /  
 MCU BLAKE

85) 3 A BLAKE: Would anyone else have seen you there? /  
 A/B

86) 4 G /  
 DEEP 2-SHOT  
 SONHEIM/PASCO



(SONHEIM TO PASCO  
BUT LOUD ENOUGH  
FOR EVERYONE TO  
HEAR)

SONHEIM: Why should anyone bother?

87) 2 C PASCO: There's no need for - /  
PROFILE CU LEVETT

LEVETT: (INTERRUPTING) There are  
worse things than being alone  
Sonheim. Being with you is/one of  
them.

88) 1 B  
MCU SONHEIM

89) 3 A /

HIGH W/A, PASCO  
f/g R

MANDRIAN: We're getting away a little  
from the point aren't we?

BLAKE GOES UP L

BLAKE: So you were all  
knocked out by Sono Vapour .

90) 2 C Sometime in the last twelve hours  
your pilot was murdered. Since  
you are the only people on board. /

2-SHOT BLAKE/  
MANDRIAN

MANDRIAN: (INTERJECTING SHARPLY) No.  
We're not. Dortmunn isn't here.

PAN R WITH BLAKE  
TO 2-SHOT BLAKE/  
KENDALL

(THE REST OF THE  
CREW REALISE THAT  
ONE OF THEIR  
NUMBER IS NOT  
PRESENT)

BLAKE: Who is Dortmunn?

KENDALL STANDS

MANDRIAN: Flight engineer ...

BLAKE: Where is he then?

(DOCTOR KENDALL BECOMES  
EFFICIENT AND COMMANDING)



91) 3 A

LOW W/A,  
PASCO f/g R

KENDALL: I want him found ...  
Mandrian, search the whole  
ship. / He's got to be here  
somewhere ...

MANDRIAN: Sonheim! Levett!

(THERE IS SOME  
EXCITEMENT AND  
MOVEMENT AS MANDRIAN  
DIRECTS OPERATIONS.

WE FAVOUR BLAKE AND  
KENDALL, AS THEY  
TALK AGAINST THE  
BACKGROUND OF SUDDEN  
ACTIVITY) /

91A) 1 B

2-SHOT BLAKE/KENDALL  
THEY MOVE OUT L

BLAKE: While your people take care  
of that I'll see what progress my  
people are making on the flight  
deck ... they're trying to assess  
the damage ... Will you come  
with me?

(KENDALL AND BLAKE  
MOVE AWAY AS THE  
SEARCHERS MOVE OFF  
UNDER MANDRIAN'S  
DIRECTIONS)

-----  
RECORDING BREAK

4 MOVES TO POS A  
3 MOVES TO POS E  
2 MOVES TO POS D  
1 MOVES TO POS C  
5 IN POS B  
-----

(ON TO SCENE 17 - Page 45)



/5B, 4A, 6B /

17. INT. ORTEGA'S FLIGHT DECK. NIGHT.

92) 4 A

CS BATTERED  
COMPONENT

ZOOM OUT TO  
DEEP 2-SHOT  
AVON/CALLY

(AVON HAS STRIPPED  
AWAY SOME OF THE  
CASING FROM THE  
INSTRUMENTS.

THERE IS SOME  
FAIRLY OBVIOUS  
DAMAGE.

CALLY STANDS BY  
TO ASSIST AND HAND  
TOOLS.

AVON\* PULLS OUT  
A BATTERED  
COMPONENT)

93) 5 B

2-SHOT BLAKE/KENDALL  
ENTERING.  
CRAB L TO BRING IN  
AVON L f/g

AVON: There's no way to repair  
that ... Have to be replaced. /

(BLAKE AND KENDALL  
STEP INTO THE  
FLIGHT DECK)

BLAKE: What's the situation?

AVON: Some of it  
can be put back together... But  
there are a lot of components that  
will have to be replaced.

94) 6 B

MCU AVON

KENDALL: But you think it can be  
made operational? /

AVON:

The interesting thing is  
that as far as I can see all this  
damage was done for only one purpose.  
To prevent the orbiting flight pattern  
you're now in /from being altered.

95) 4 A

2-SHOT KENDALL/BLAKE



- 96) 6 B  
MCU CALLY  
KENDALL: I don't understand any of this. First the trouble with the communicators and now sabotage .../
- 97) 5 B  
MCU KENDALL  
CALLY: What happened to the communicators? /
- 98) 4 A  
2-SHOT KENDALL/BLAKE  
KENDALL: Just after we started back on the return trip ... there was a burn out on the main circuits .../
- 99) 6 B  
MCU AVON -  
SEE ISON CRYSTAL  
100) 5 B  
MCU BLAKE  
ZOOM OUT WITH HIM  
TO TIGHT DEEP  
3-SHOT AVON/  
KENDALL/BLAKE  
Grovane ... the communications officer ... thought the damage couldn't be accidental ... apparently all the safety circuits were still intact. / They'd been by-passed somehow. The system's still not working. /
- BLAKE: This man Dortmunn they're looking for ... Would he have any reason to sabotage you ...?
- KENDALL: None that I can think of ... He is a fine man and a first class engineer ...
- 101) 6 B  
AVON ENTERS -  
4-SHOT CALLY/AVON/  
KENDALL/BLAKE  
(A PERSONAL COMMUNICATOR IN KENDALL'S POCKET BEEPS. /  
HE TAKES IT OUT AND PRESSES THE SWITCH)

Kendall.

MANDRIAN: (V.O.) Mandrian. We're in section nine, Doctor. You'd better come down ...

KENDALL: Right.



55

(101 on 3)

- 47 -

(KENDALL PUTS THE  
COMMUNICATOR AWAY  
AND GLANCES AT  
BLAKE.

BLAKE NODS)

BLAKE: Lead the way ...

(KENDALL AND BLAKE  
EXIT.

AVON STARTS WORK  
AGAIN. HE HAULS  
OUT ANOTHER SHATTERED  
COMPONENT)

AVON: That's a pity.

102) 4     A

TIGHT 2-SHOT  
CALLY/AVON

CALLY: What is it? /

AVON: The Ison crystal. We might  
get the ship operational but it's  
going to be blind... With this fractured  
there's no chance of outside vision.

RUN ON TO SCENE 19 - Page 50

(2 NEXT)

- 47 -



TELECINE 5A (ex Sc. 18)

INT. ORTEGA'S HATCH SECTION. NIGHT.

(A SMALL SECTION OF  
CORRIDOR WITH A  
PRESSURE HATCH  
DOOR IN THE MAIN  
HULL.

MANDRIAN AND SARA  
STAND WAITING.

BLAKE AND KENDALL  
APPEAR)

KENDALL: What have you found?

(SARA POINTS TO A  
GLOWING INDICATOR  
LIGHT.

THERE ARE TWO  
SIMILAR LIGHTS  
THAT ARE UNLIT)

SARA: Life rocket two has been  
launched.

(KENDALL LOOKS  
STUNNED)

BLAKE: That explains where Dortmunn  
got to ...

MANDRIAN: He's taken a tremendous  
chance. Those life rockets have got  
a limited range ... It certainly  
couldn't carry him to the nearest  
habitable planet ...

KENDALL: But why? Why would he do  
that?



BLAKE: If he killed Rafford, he had nothing to lose ... On a space ship this size, he couldn't hide forever ...

KENDALL: It still doesn't explain why. Not just the murder ... the malicious damage ... the ...

(HE PAUSES IN MID  
SENTENCE AS HE IS  
STRUCK BY A THOUGHT)

It's not possible. But I'd better check just to be sure.

(KENDALL TURNS AND  
HURRIES OFF THE  
WAY HE CAME.

PUZZLED, BLAKE  
FOLLOWS)



(56)

(102 on 4)

- 50 -

/3F, 2D, 2E, 1C/

19. INT. STATEROOM. NIGHT.

103) 2 D

W/A DOOR, DESK  
EDGE f/g R

(THE DOOR OPENS AND  
KENDALL HURRIES IN.

KENDALL ENTERS,  
CRAB L WITH HIM  
TO FAVOUR SAFE,  
3-SHOT BLAKE/SAFE/  
KENDALL

HE TAKES A SMALL  
COLOUR-CODED BAR  
FROM HIS POCKET  
AS HE CROSSES TO  
THE CLUTTERED  
SCIENTIFIC AND  
ADMINISTRATION  
AREA.

HE PLACES THE BAR  
ON THE FRONT OF A  
SAFE.

104) 1 C

CS COLOUR BAR  
ON SAFE

A SMALL PANEL OF  
BUTTONS LIGHTS UP.  
HE BEGINS TO PUNCH  
UP A COMBINATION.

BLAKE FOLLOWS INTO  
THE ROOM AND STANDS  
WATCHING.

KENDALL OPENS THE  
DOOR OF THE SAFE AND  
TAKES OUT A VERY  
SPECIAL LOOKING  
METAL CONTAINER.

105) 3 F

2-SHOT FAV. KENDALL  
AS HE OPENS SAFE &  
PRODUCES CONTAINER

ABOUT EIGHTEEN  
INCHES LONG, NINE  
WIDE AND NINE DEEP.  
THE WAY HE LIFTS  
IT MAKES IT APPEAR  
VERY HEAVY.

106) 2 E

CS CONTAINER AS HE  
OPENS IT, TO SEE  
NEUTROTOPE

HE SETS IT ON  
THE TABLE AND WITH  
SLIGHTLY NERVOUS  
FINGERS UNLOCKS  
THE LID AND OPENS  
IT. /

107) 3 F

A/B

(1 NEXT)

- 50 -



(57)

WE SEE INSIDE THE  
PROTECTIVE BOX A  
TRANSLUCENT GLASS  
LIKE CYLINDER.  
IT PULSATES WITH  
LIGHT.

KENDALL SHOWS  
CLEARLY THAT HE  
IS RELIEVED)

108) 1 C  
W/A FAV. BLAKE  
KENDALL MOVES  
AROUND DESK f/g

KENDALL: Just for a moment I thought  
Dortmunn might have taken this ...  
If he had, everything that has  
happened would make sense/...  
But it's here ... It had to be  
of course. (INDICATES THE SAFE)  
It's impossible to open the safe  
without the molecular key and the  
combination. And I'm the only one  
on the ship who has them.

(BLAKE MOVES FORWARD  
AND EXAMINES THE  
GLOWING, PULSING  
CYLINDER)

109) 2 E  
CS NEUTROTOPE  
  
ZOOM OUT AS  
KENDALL CROSSES  
f/g & TILT UP  
TO 2-SHOT  
KENDALL/BLAKE

BLAKE: What is it? /

KENDALL: It's an energy refractor,  
a Neutrotope, made from one of the  
rarest elements in the galaxy.

BLAKE: What does it do?

110) 3 F  
MEDIUM 2-SHOT  
KENDALL/BLAKE  
AT WALL CHART

KENDALL: I'll try and explain .../  
(cont.....)

(BLAKE SETTLES HIMSELF.  
KENDALL MOVES TO A SKY  
CHART ON ONE OF THE WALLS.  
HE INDICATES A TINY PLANET)



BLAKE CROSSES  
f/g L, TO  
TIGHT DEEP  
2-SHOT  
BLAKE/KENDALL

KENDALL: I ... and my crew come from  
Destiny ... Way out here on the edge  
of the Galaxy ...

BLAKE: I've heard of it ... It was  
settled about a hundred years ago  
wasn't it?

KENDALL: That's right.

BLAKE SITS TO

BLAKE: You're not a part of the  
Federation.

111) 1 C  
HIGH DEEP  
2-SHOT BLAKE/  
KENDALL.  
KENDALL SITS

KENDALL: They've approached us.  
Threatened ... but we've resisted  
so far. Ours is an agricultural  
economy. / We have a small fleet  
of mercantile ships to trade with  
our nearest neighbours. Our people  
live well but simply - at least  
they did.

112) 3 F  
CMS KENDALL

BLAKE: What happened? /

113) 1 C  
MCU BLAKE

KENDALL: Towards the end of the  
last growing season ... Our main crop  
was just coming to maturity ... when  
the first reports came in ... The  
plants were dying rapidly ... Wilting  
and dying/... It spread across both  
our continents with  
incredible speed. /

114) 3 F  
MCU KENDALL

We estimated that in under a year  
there would be no living vegetation  
on the planet. /

115) 1 C  
A/B



- 116) 3 F BLAKE: And did you isolate the cause? /  
A/B
- 117) 1 C KENDALL: It was a fungal disease/...  
A/B But identifying it was one  
118) 3 F thing. / Destroying it ... (SHRUGS)  
A/B It was resistant to everything.  
In under three months, more than  
half the planet was buried under  
a covering of slimey white fungus.  
The stench was vile. And it was  
119) 2 E still spreading. /

MS BLAKE

PAN R WITH HIM  
TO NEUTROTOPE

(BLAKE GETS UP AND  
MOVES ACROSS TO  
PICK UP AND EXAMINE  
THE NEUTROTOPE)

BLAKE: And you think this  
Neutrotape is the answer.

- 120) 3 F KENDALL: All my experiments showed  
that the parasite flourished /  
LOW DEEP 2-SHOT because the radiations of our sun  
KENDALL/BLAKE are deficient in certain specific  
wavelengths ... The Neutrotape will  
provide the necessary frequencies  
to kill the fungus.

- 121) 1 C BLAKE: You'll mount this in a  
satellite? So that it's activated  
by your sun ... /

MS KENDALL

ZOOM OUT WITH HIM  
TO 2-SHOT  
KENDALL/BLAKE

(onto page 54)



KENDALL: That's right. We've calculated the radiation pattern required to maintain a balance, and save our planet.

BLAKE: Impressive.

(KENDALL TAKES THE  
NEUTROTOPE FROM BLAKE  
AND HOLDING IT, REFERS  
TO IT WITH A MEASURE  
OF AWED RESPECT)

KENDALL: This has cost us... Well let's just say it has bankrupted our economy and mortgaged our future.

PAN R WITH  
KENDALL TO  
2-SHOT BLAKE/  
KENDALL AS HE  
PUTS NEUTROTOPE  
INTO SAFE

(BLAKE IS IMPRESSED  
BY THE COST)

BLAKE: Why so much?

KENDALL: The yield from the ore containing the element is minute.

(KENDALL HOLDS UP  
THE NEUTROTOPE)

This Neutrotope, and the few others that exist, are the most valuable objects in the Galaxy ...

BLAKE: I can see why you were concerned that Dortmunn might have taken it ...

KENDALL: It's enough to tempt anyone. And there are men who would betray their companions for a lot less. /

122) 3 F

AVON f/g L IN  
DOOR,  
KENDALL/BLAKE UP R



(AVON STEPS QUIETLY  
THROUGH THE DOORWAY)

123) 2 E AVON: What a very cynical thought,  
DEEP 2-SHOT Doctor. /  
KENDALL/BLAKE

124) 1 C KENDALL: But realistic I'm afraid. /  
CU AVON

125) 2 E AVON: Cally and I have finished  
A/B checking the damage ... I can give  
you a fairly accurate/ estimate of  
the situation now.

126) 1 C BLAKE: And? /  
A/B

127) 3 F AVON: We can fit things together  
CU KENDALL and make the repairs ... /

128) 1 C (KENDALL GIVES A LOOK  
OF RELIEF. /  
A/B AVON GIVES A SLIGHT,  
MALICIOUS SMILE)

There is however, a problem.

-----  
RECORDING BREAK

1 MOVES TO POS B  
2 MOVES TO POS C  
4 MOVES TO POS G  
3 MOVES TO POS A  
-----



/1B, 2C, 4G, 3A/

20. INT. ORTEGA'S PASSENGER COMPARTMENT.  
NIGHT

129) 1 B

3-SHOT PASCO/  
GROVANE/SONHEIM

(BLAKE, AVON, CALLY  
AND KENDALL STAND  
IN A GROUP NEAR  
THE TABLE.

THE CREW OF THE  
ORTEGA ARE  
ASSEMBLED.)

130) 3 A

W/A FAV. AVON,  
SONHEIM f/g R

AVON: When we've finished you'll  
have a ship that will navigate and  
get you back to Destiny.../  
The problem is that you'll have  
to travel at sub-light speeds with  
no outside vision. I estimate that  
it will take you five months to  
complete the journey ... /

131) 4 G

2-SHOT GROVANE/  
SONHEIM

(onto page 57)



(THIS DISTURBS THE  
CREW)

SONHEIM: But that will be too late  
... We'll miss the planting season!

GROVANE: It will set us back a full  
year! /

132) 3 A

A/B - KENDALL  
REPLACES AVON

(THERE IS A DISTURBED  
AND WORRIED MUTTERING  
FROM THE CREW.

KENDALL HOLDS UP HIS  
HANDS TO SILENCE THEM)

KENDALL: When I  
heard the news I was as concerned as  
you are. Losing that much time would  
be disastrous ... But there is an  
alternative.

(HE TURNS TO BLAKE  
AND INDICATES THAT  
HE SHOULD TAKE OVER)

BLAKE: Liberator

133) 1 B

MCU SONHEIM

134) 4 G

MCU BLAKE

could make the journey in four  
days ... What I've suggested is that /  
Avon and Cally stay with you and make  
the repairs. /I'll take the Neutrotope  
to Destiny then make the return journey  
to collect my crew.

(THE SUGGESTION BRINGS  
A MIXTURE OF REACTIONS.

SONHEIM, GROVANE AND  
MANDRIAN SHOW SOME  
ALARM. /

135) 2 C

3-SHOT BLAKE/SARA/  
MANDRIAN

SARA, PASCO  
AND LEVETT LOOK WORRIED  
BUT ARE NOT SO OBVIOUS.

MANDRIAN BECOMES THE  
CREW'S SPOKESMAN.



MANDRIAN IS SHARP  
AND LESS THAN DIPLOMATIC)

- MANDRIAN: No! We can't do that ...  
We can't just hand over the Neutro-  
tope to some passing stranger ... /
- 136) 1 B  
2-SHOT KENDALL/  
SONHEIM
- SONHEIM: I agree ... We've been  
entrusted with this mission ... we  
can't simply forget our responsibi-  
lity. /
- 137) 3 A  
W/A FAV. BLAKE/  
MANDRIAN,  
KENDALL f/g L
- MANDRIAN: There are plenty of ready  
markets for the Neutrotope ... If it  
was stolen and sold a man could be  
wealthy beyond...beyond/...beyond imagining.  
I'm sorry I mean no personal offense.  
But that thing is a temptation even  
for those of us with our/homes and  
families and ... lives at stake./ You  
have nothing at stake. Nothing to  
lose.
- 138) 2 C  
2-SHOT BLAKE/  
MANDRIAN
- 139) 1 B  
MCU SONHEIM
- 140) 2 C  
A/B
- 141) 3 A  
MCU AVON
- AVON: (QUIETLY) It's frequently  
easier to be honest when you have  
nothing to lose ... /
- 142) 2 C  
MCU MANDRIAN
- BLAKE: The responsibility for the  
Neutrotope belongs to all of you/...  
And there is a risk that if you trust  
me with it I could fly off never to  
be seen again./You have to weigh  
that chance against the affect a year's  
delay would have on your planet's  
chances of recovery. We've made the  
offer/... the choice is up to you ...
- 143) 4 G  
W/A FAV. BLAKE  
KENDALL f/g R
- 144) 3 A  
MCU BLAKE
- 145) 1 B  
4-SHOT PASCO/KENDALL/  
GROVANE/SONHEIM
- (CALLY CHIPS IN, IN-  
DICATING AVON AS SHE  
SPEAKS) /
- 146) 4 G  
W/A FAV. CALLY,  
KENDALL f/g R
- CALLY: Remember that Avon and I  
will be staying. We will regard  
ourselves as hostages against Blake's  
return. /
- 147) 2 C  
TIGHT 2-SHOT  
CALLY/AVON
- AVON: (QUIETLY TO CALLY) Thank  
you Cally. What a clever idea.



(65)

CALLY: (V.O. - TELEPATHS TO AVON)  
Blake will return.

AVON: (QUIETLY) Oh you can bet  
your life on that. In fact you've  
just bet both our lives on it./

148) 1 B  
MCU BLAKE - REACTION

(KENDALL LOOKS AROUND  
THE UNCERTAIN FACES  
OF HIS CREW) /

149) 3 A  
W/A FAV. KENDALL,  
GROVANE R f/g  
ZOOM IN WITH KENDALL  
TO 3-SHOT KENDALL/  
BLAKE/MANDRIAN

KENDALL: I personally have no  
hesitation about accepting the offer  
... Delivery of the Neutrotope is  
vital ... And anyway after what's  
happened here ...

150) 4 G  
PROFILE CMS KENDALL  
PAN R TO 2-SHOT  
MANDRIAN/SARA

... It may well be safer with Blake./  
However ... we'll vote on it ...  
Those in favour?

151) 2 C  
CMS LEVETT

(KENDALL RAISES HIS  
OWN HAND. THE CREW  
STARE AT ONE ANOTHER,  
NOBODY WANTING TO BE  
THE NEXT TO COMMIT.

152) 1 B  
3-SHOT PASCO/  
GROVANE/SONHEIM

153) 4 G  
MS MANDRIAN  
ZOOM OUT WITH HIM  
TO 2-SHOT SARA/  
MANDRIAN

FINALLY LEVETT RAISES  
HER HAND. THEN PASCO.  
GROVANE RELUCTANTLY  
ADDS HIS VOTE.

SHE LOWERS HER HAND

SARA LOOKS TO  
MANDRIAN TO SEE WHICH  
WAY TO VOTE. SHE HALF  
RAISES HER HAND AND  
THEN WITHDRAWS IT AS  
MANDRIAN STAYS FIRMLY  
AGAINST THE MOTION.  
SONHEIM TOO IS AGAINST)

154) 3 A  
2-SHOT KENDALL/  
BLAKE  
PAN R WITH KENDALL  
TO HOLD 2-SHOT

It's ... /

It's four to three in favour. (TO  
BLAKE) We accept gratefully.

BLAKE: Alright. Then I'd like to  
get started straight away.

155) 1 B  
3-SHOT BLAKE/SARA/  
KENDALL,  
AVON, CALLY EDGE  
L & R

KENDALL: Of course /... Sara ... Will  
you get the Neutrotope for me please.  
(cont ...)

(4 NEXT)





156) 4 G (SARA NODS AND EXITS. /  
 2-SHOT MANDRIAN/  
 KENDALL MANDRIAN TURNS ON  
 HIS HEEL AND WITH  
 PAN L WITH MANDRIAN OBVIOUS BUT SUPPRESSED  
 TO MS BLAKE TEMPER STALKS OUT OF  
 MANDRIAN LEAVES IN b/g ANOTHER EXIT.

157) 2 C KENDALL TRIES TO  
 APOLOGISE FOR HIM) /  
 CU KENDALL

158) 3 A KENDALL: (cont) I'm sorry ... /  
 CU BLAKE

159) 2 C BLAKE: It's alright. It was an  
 honest reaction/... and understandable.  
 A/B

160) 1 B (BLAKE TURNS TO AVON  
 AND CALLY)  
 3-SHOT AVON/  
 BLAKE/CALLY

I'll be back as soon as I can ...  
 You're sure about volunteering to  
 stay?

CALLY: We must help these people.

161) 2 C AVON: Must we. /As it happens I  
 TIGHT 2-SHOT don't care if their entire planet  
 AVON/CALLY turns into a mushroom ... I'm staying  
 because I don't like unsolved  
 162) 1 B mysteries. /  
 MCU BLAKE

162) 3 A BLAKE: You don't think Dortmund  
 and his life rocket are the solution  
 then. /  
 CMS AVON  
 PAN R WITH HIM  
 TO TIGHT 2-SHOT  
 AVON/BLAKE (AVON CONFIDENTLY  
 SHAKES HIS HEAD)

AVON: No.

BLAKE: Why not?

163) 1 B AVON:  
 There's something else that has to  
 happen before it all fits together. /  
 CMS SARA AS SHE (cont ...)  
 ENTERS

PAN R WITH HER  
 TO BLAKE'S GROUP- 60 -

(4 NEXT)



(SARA APPEARS CARRYING  
THE NEUTROTOPE BOX.  
IT HAS ELABORATE  
FASTENINGS AND LOCKS.

SHE HANDS IT TO BLAKE  
WHO TUCKS IT UNDER  
HIS ARM.

BLAKE LOOKS TOWARDS  
CALLY AND AVON)

164) 4 G BLAKE: Give me your guns as well. /  
2-SHOT BLAKE/  
KENDALL FAV. BLAKE

KENDALL: Don't fail us.

165) 3 A BLAKE: I won't. /  
W/A FAV. BLAKE  
HE COMES TO  
L OF FRAME

(BLAKE SPEAKS  
INTO HIS COMMUNICATOR)

165X) 4<sup>+</sup> Vila ... Bring me over ... /  
CMS BLAKE AT  
CSO SCREEN  
FACING R

INLAY:  
2C - 3-SHOT PASCO/  
GROVANE/SONHEIM  
(soft then sharpen)

(BLAKE GIVES A  
GRIN AND A NOD  
OF FAREWELL  
TO CALLY AND  
AVON.)

BLAKE DEMATERIALISES

166) 4 G /  
CMS KENDALL - REACTION

(onto page 62)



BLAKE DEMATERIALISES)

167) 2 C

TIGHT 2-SHOT  
CALLY/AVON  
FINISH ON AVON

CALLY:  
My people have a saying. A man  
who trusts can never be betrayed.  
Only mistaken.

AVON: Life expectancy must be  
fairly short among your people ...

-----  
RECORDING BREAK

5 IN POS B  
4 MOVES TO POS A  
3 MOVES TO POS E  
1 MOVES TO POS D  
2 MOVES TO POS F  
-----

(ON TO SCENE 22 - Page 66)



/2G, 5F, 4J/

21. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

357) 2 G

DEEP 2-SHOT  
JENNA/GAN,  
ENTRANCE UP R  
  
CRAB L AROUND  
JENNA TO 4-SHOT  
GAN/VILA/BLAKE/  
JENNA

(GAN & JENNA LOOKING  
AROUND TO WELCOME  
BLAKE. HE ENTERS  
WITH VILA JUST  
BEHIND HIM. HE  
CROSSES TO ZEN)

VILA: But where are Cally and Avon?

BLAKE: (TO VILA) It's a long story.

VILA: What's in the box?

BLAKE: That's an even longer story.

VILA: I like stories.

(HE ADDRESSES ZEN)

BLAKE:

Get a locator fix on the other ship  
... I want  
to be able to pin-point its position  
at all times ...

358) 4 J

CMS BLAKE

PAN L WITH HIM  
TO MS VILA

ZEN: Confirmed./

BLAKE: Set a course for the planet  
Destiny. Standard by six.

VILA: Where's that?

ZEN: Confirmed.

359) 5 F

BLAKE ENTERS R  
TO 4-SHOT JENNA/  
GAN/VILA/BLAKE

(BLAKE NOW ALLOWS  
HIMSELF TO RELAX.  
HE MOVES TO THE  
COMMAND SEAT AND  
SETS THE NEUTROTOPE  
BOX ON THE CONTROL  
TABLE BEFORE HIM)



GAN: What have you got there?

JENNA: Why are we leaving them  
behind? And what's been going  
on?

360) 2 G

VILA: Where's Destiny? /

MS BLAKE

PAN L WITH  
HIM TO 2-SHOT  
BLAKE/VILA

BLAKE: According to Avon, it's a  
story that doesn't have an end yet.

VILA: We'll settle for a  
beginning ...

-----  
RECORDING BREAK

3 MOVES TO POS K  
5 MOVES TO POS G  
2 IN POS G  
4 IN POS J

-----  
(ON TO SCENE 30 - Page 87)



23

TELECINE 6:

Ext. Liberator and Ortega  
in Flight. Night.

Model: Stock.

Liberator banks and  
then starts away at  
high speed, leaving  
Ortega alone in space.



/5B, 4A, 3E/

22. INT. ORTEGA'S FLIGHT DECK. NIGHT.

168) 4 A

DEEP 3-SHOT  
LEVETT/GROVANE/AVON

(AVON IS REALLY  
GETTING DOWN TO THE  
REPAIRS. HE LIES  
ON HIS BACK UNDER  
THE CONTROL PANEL.

GROVANE AND LEVETT  
ARE ASSISTING)

169) 5 B

AVON: Probe. /

CU AVON'S HAND  
PAN R TO CU AVON  
AT WORK

(LEVETT HANDS HIM A  
SMALL INSTRUMENT. /

170) 3 E

HIGH DEEP 3-SHOT  
LEVETT/GROVANE/  
CALLY f/g R

CALLY, WITH LITTLE  
TO DO AT THE MOMENT  
IS AGAIN EXAMINING  
THE ROW OF NUMBERS  
WRITTEN IN BLOOD.  
SHOW THE NUMBERS  
AGAIN AS CALLY MOUTHS  
THEM:)

CALLY: Five four one two four ...

(SHE LOOKS ACROSS  
TO GROVANE)

Does it mean anything to  
you? Five four one two four.

(GROVANE LOOKS BLANK.  
HE SHAKES HIS HEAD)

GROVANE: No ... No I don't think  
so ...

(5 NEXT)



171) 5 B LEVETT: (SHAKES HER HEAD) Should  
MCU CALLY it? Is it important? /

172) 4 A CALLY: Yes. It is important. /  
A/B -  
GROVANE MOVES AWAY AVON: Monitor response.

173) 5 B (GROVANE GIVES HIS  
ATTENTION TO AN  
INSTRUMENT. /  
CMS CALLY  
ZOOM OUT WITH HER  
TO DEEP 3-SHOT  
LEVETT/CALLY/AVON  
CALLY PUTS THE SHEET  
ASIDE. SHE GIVES  
SOME INDICATION OF  
FEELING TOO WARM)

CALLY: The air is stale in here.

(LEVETT GLANCES UP  
AT THE WALL AND  
POINTS)

LEVETT: Ventilator's closed ...

174) 3 E AVON: Well? /  
2-SHOT CALLY/  
GROVANE GROVANE: Zero response.

(CALLY MOVES TO REACH  
UP FOR THE VENTILATOR.  
AS SHE IS ABOUT TO  
TOUCH IT, SHE IS STRUCK  
BY A THOUGHT. SHE CON-  
SIDERS, THEN LOOKS  
AROUND.

WE SEE HER REGISTER  
THE SMALL OXYGEN  
CYLINDER OF SCENE 14  
AND MENTALLY RELATE IT  
TO THE VENTILATOR.





CALLY NODS WITH  
SATISFACTION AT  
HER IDEA. SHE  
OPENS THE VENT.

AVON STRUGGLES  
WITH HIS REPAIRS) /

175) 5 B

MCU AVON

AVON: It's no good ... I'm going to  
have to replace it. I'll need laser  
transfer linkage/ ... Have you got  
any?

176) 3 E

TIGHT 2-SHOT  
LEVETT/AVON

LEVETT LEAVES R

LEVETT: There should be some in the  
storage hold ... I'll check. /

177) 5 B

3-SHOT LEVETT/CALLY/  
GROVANE

PAN R WITH CALLY  
TO DEEP 3-SHOT  
LEVETT/CALLY/AVON

CALLY: Stay there. I will get it  
...

(SHE MOVES TO THE  
EXIT)

178) 4 A

MCU CALLY,  
TURNS, GOES

LEVETT: You'll need a torch. /

179) 3 E

A/B -

LEVETT RESUMES WORK

180) 1 D

LS CALLY TO CAM.



/1D/

23. INT. CORRIDOR. NIGHT. (AMBER)

CALLY COMES  
TO L f/g,  
HEARS NOISE,  
TURNS,  
MOVES BACK UP R

(CALLY EXITS  
FROM THE  
FLIGHT DECK  
AND STARTS  
ALONG THE  
CORRIDOR.  
SHE NEARS  
THE DOOR OF  
THE CABIN  
WHERE WE FIRST  
SAW MANDRIAN  
AND SARA.

THE DOOR IS  
SLIGHTLY  
AJAR. FROM  
INSIDE COMES  
THE SOUND OF  
TAPPING METAL  
ON METAL.

CALLY LOOKS  
ALONG THE  
CORRIDOR  
TO MAKE SURE  
SHE IS  
UNOBSERVED  
AND THEN  
EDGES UP TO  
THE DOOR  
AND PEERS IN)

RUN ON if necessary for camera 3  
to MOVE TO POS G

(then on to Scene 24 - Page 70)



(73)

/3G/24. INT. CABIN. NIGHT

181) 3 G

MANDRIAN L f/g  
ON BED

CALLY UPSTAGE AT DOOR

CALLY DARTS ACROSS  
DOORWAY(FROM CALLY'S VP  
THROUGH THE HALF  
CLOSED DOOR WE  
SEE MANDRIAN SITTING  
ON THE BED. IN HIS  
HANDS A METAL BOX  
ABOUT THE SIZE OF A  
CIGARETTE PACKAGE./1D/24A. INT. CORRIDOR. NIGHT (AMBER)

182) 1 D

BCU CALLY,  
SAFE, BEYOND  
DOORWAYTHERE IS A TINY  
INDICATOR LIGHT  
ON ITS TOP THAT  
WINKS AT A REGULAR  
PACE./3G, 2F/24B. INT. CABIN. NIGHT

183) 2 F

MS MANDRIAN ON BED  
PAN R WITH HIM AS  
HE PUTS BOX IN BAGMANDRIAN IS TRYING  
TO FORCE THE BOX  
OPEN WITH A SMALL  
TOOL, BUT HAVING  
NO SUCCESS.

184) 3 G

MCU CALLY, PEEPING

WITH ANGRY FRUSTRATION  
HE THROWS THE TOOL ASIDE.

185) 2 F

A/B - MANDRIAN STANDS

HE GETS TO HIS FEET AND  
CROSSES TO A SMALL FLIGHT  
BAG. HE PUTS THE METAL  
BOX IN THE BAG AND CLOSES  
IT UP.

186) 3 G

W/A AS MANDRIAN PUTS  
BAG UNDER MATTRESS.HE TURNS TOWARDS THE  
DOOR)

CALLY CROSSES DOOR FRAME

187) 1 D

CALLY ARRIVES  
BIG f/g L  
DOOR UP R



74

/1D/

25. INT. CORRIDOR. NIGHT. (AMBER)

MANDRIAN COMES OUT,  
LEAVES

CALLY MOVES TO DOOR

(CALLY LOOKS FROM  
SOMEWHERE TO  
HIDE. SHE MOVES  
BACK TO ANOTHER  
DOORWAY AND  
PRESSES IN THE  
SHALLOW COVER  
IT GIVES.

MANDRIAN EMERGES  
FROM THE CABIN.  
HE DOESN'T EVEN  
LOOK TOWARD  
CALLY., STALKING  
OFF IN THE OTHER  
DIRECTION.

CALLY WAITS  
UNTIL HE HAS  
GONE, THEN  
CAREFULLY  
SHE ADVANCES  
TO THE CABIN  
DOOR AGAIN.  
LOOKS ABOUT HER  
AND QUICKLY STEPS  
INSIDE) /

188) 3 G

W/A CALLY CROSSES  
TO PRODUCE BAG

/CAM. 1 CLEARS CORRIDOR/

(2 NEXT)



/3G, 2F/

26. INT. CABIN. NIGHT.

189)	2	F	CS BAG AS CALLY OPENS IT, PRODUCES BOX - SEE LABEL	(NERVOUSLY, CALLY CROSSES TO THE BAG. SHE EXAMINES THE NAME TAG. WE SEE IT IN CLOSE- UP. IT IDENTIFIES THE OWNER AS "SARA OVIDIAL".
190)	3	G	MS CALLY - UNCERTAIN	CAREFULLY CALLY OPENS THE BAG AND SEARCHES THROUGH THE CONTENTS. SHE FINDS THE BOX.
191)	2	F	CS BOX PAN R WITH IT TO CALLY'S POCKET	EXAMINES AND IS PUZZLED BY IT.
192)	3	G	W/A AS CALLY HIDES BAG, CROSSES BACK TO DOOR	CALLY CONSIDERS FOR A MOMENT, THEN PUTS THE BOX IN HER POCKET. SHE CLOSES THE BAG AND HURRIES BACK TO THE DOOR)
193)	4	H	CMS CALLY PEEPS OUT SHE MOVES DOWN CORRIDOR AWAY FROM CAM.	/

(BREAK NEXT)



/4H/27. INT. CORRIDOR. NIGHT. (AMBER)

(CALLY PEERS OUT  
AND MAKES SURE  
THE CORRIDOR  
IS EMPTY.  
SATISFIED SHE  
STEPS OUT AND  
CLOSES THE  
DOOR. SHE  
CONTINUES DOWN  
THE CORRIDOR)

-----  
RECORDING BREAK

1 MOVES TO POS B  
2 MOVES TO POS C  
3 MOVES TO POS A

-----  
(ON TO SCENE 28 - Page 74)

/END OF FIRST EVENING'S RECORDING/



/1B, 2C, 3A/

28. INT. ORTEGA'S PASSENGER COMPARTMENT. NIGHT

194) 3 A

2-SHOT  
SONHEIM/PASCO

(SONHEIM AND  
PASCO HAVE  
THE CARCASE OF  
A COMMUNICATOR  
ON THE TABLE  
AND ARE WORKING  
ON IT.

PASCO: Fourteen?

195) 1 B

W/A, SONHEIM,  
PASCO R OF FRAME

SONHEIM: Right. /

196) 2 C

MS CALLY, AS  
SHE ENTERS

CALLY ENTERS  
AND THEY GLANCE /  
UP. SHE IS  
QUITE FRIENDLY  
AS SHE ASKS) /

197) 3 A

WIDE 3-SHOT CALLY/  
SONHEIM/PASCO

CALLY: Where is the storage hold?

SONHEIM: (SNAPS) What do you want  
down there?

CALLY: We need some laser transfer  
linkage.

SONHEIM: I don't know if we  
have any.

198) 2 C

LOW 3-SHOT CALLY/  
SONHEIM/PASCO

CALLY: That is what I'm going to  
find out /... Where is it? Please.

PAN L WITH PASCO &  
ZOOM IN TO 2-SHOT  
PASCO/CALLY

(SONHEIM POINTEDLY  
GOES BACK TO HIS  
WORK, IGNORING THE  
QUESTION)

PASCO: Don't mind him. He lacks  
affection. Blue corridor, down  
past the filtration plant. Next  
door along on the left.







TELECINE 7:Int. Corridor. Night.

CALLY appears in the corridor and starts along it.

As she nears the door to the computer room she reacts to the sound of angry conversation coming from inside.

The voices are those of Mandrian and Sarah the words are indistinct but the nature of the words is unmistakable. They are loud and angry.

CALLY slows her pace and edges toward the door in the hope of overhearing. As she reaches the door it opens violently and SARA, in angry tears rushes out. She almost cannons into CALLY.

Too distressed to speak she pushes past CALLY and runs along the corridor.

CALLY stares after her then turns to glance through the open door of the computer room.

CUT TO:



Int. Computer Room.  
Night.

From CALLY'S VP  
outside.

Quite unaware  
that he is  
observed,  
MANDRIAN sits with  
his head in his  
hands, obviously  
deeply upset.

CUT TO:

Int. Corridor. Night.

Thoughtfully CALLY  
moves on and finds  
the door to the  
storage hold, opens  
it and enters.

As she disappears  
we ANGLE down the  
corridor to see  
SONHEIM appear.  
He moves slowly  
down to the doorway  
used by Cally. His  
face gives no  
indication of his  
intention.

CUT TO:

Int. Storage Hold.  
Night.

A small dark area  
fitted with lockers  
and chests. The  
door opens and CALLY  
half enters. She  
gropes for the  
light control, finds  
it, and presses. No  
light comes on.



CALLY operates the control a few times more, but still no light.

CALLY unclips the lamp on her utility belt and plugs in the power cord. With it's beam she starts to search amongst the lockers and containers for her needs.

After a few failures she moves to a tall locker with two doors. She opens one door to reveal that the lower section is filled with spares and cables etc. At the top, just slightly higher than CALLY'S eyeline is a full length shelf.

CALLY starts to search amongst the spares. We widen slightly to show the shelf above.

On the shelf is a BODY. As CALLY opens the second door, an arm sags down, the hand brushing against CALLY'S hair. She glances up and reacts with shock and alarm. She jerks away, knocking against the open door and causing just enough imbalance to tilt the locker.

The BODY rolls off the shelf and slumps to the ground face down.





CALLY backs away,  
staring at the  
BODY. She is  
shocked when a  
pair of hands  
close on her  
shoulders. She  
spins around in  
alarm, freeing  
herself.

SONHEIM is standing  
behind her.

His attention  
is on the BODY.  
Without a word he  
moves past CALLY  
and goes to the  
BODY. Kneels  
beside it and  
turns it face up.  
Then he looks  
up at CALLY.

SONHEIM: It's Dortmunn.



/1B, 2C, 4G, 3A/

29. INT. ORTEGA'S PASSENGER COMPARTMENT. NIGHT.

201) 4 G

KENDALL COMES  
f/g R TO DEEP  
2-SHOT AVON/  
KENDALL

(EVERYBODY IS  
ASSEMBLED.  
THEY ARE ALL  
GRIM FACED.

KENDALL IS  
VERY SHAKEN)

KENDALL: Somebody  
among us is determined that this  
mission should fail. Frankly I  
can't even guess at a motive.

202) 1 B

W/A FAV. AVON,  
GROVANE f/g L

AVON: Try greed. That's always  
reliable. /

(EVERYBODY GIVES  
THEIR ATTENTION  
TO AVON)

You started your return journey  
carrying something extremely valuable.

(AVON LOOKS AT  
MANDRIAN)

203) 3 A

MEDIUM 2-SHOT  
AVON/MANDRIAN  
KENDALL APPEARS  
IN b/g

As you said earlier...If the  
Neutrotope were sold it could make  
a man wealthy beyond imagining... /  
Obviously it's not beyond  
the imagination of someone here.

(MANDRIAN IS  
IMMEDIATELY  
DEFENSIVE)



(80)

204) 2 C MANDRIAN: I just meant that we were  
MCU MANDRIAN taking an enormous risk by entrusting  
it to a stranger. / It never crossed  
205) 3 A my mind that any of us ...  
MCU AVON that I/.....

206) 2 C AVON: It did cross your mind though,  
A/B didn't it. / A temptation  
207) 3 A you said, / even for those of us  
A/B with our lives  
208) 1 B at stake. / The value of the  
A/B Neutrotope is all the motive you  
AVON CROSSES R need to look for ... I don't  
pretend to know what the whole  
209) 4 G plan was... But parts of it are  
MCU GROVANE fairly clear. It started with  
210) 1 B the/ damage in the communications  
A/B centre... that isolated  
PAN L WITH HIM the ship. / You couldn't receive  
TO 4-SHOT AVON/ messages ... Nor could you put out  
CALLY/SONHEIM/ a distress call... I'm not sure  
GROVANE when Dortmunn was killed, but  
Cally believes that the murder  
of your pilot Rafford... was an  
accident.

(THIS CAUSES A STIR  
AMONGST THE LISTENERS)

211) 2 C SONHEIM: What do you mean? /  
MCU SARA

SARA: An accident?!

212) 4 G CALLY: A misfortune. /  
MCU AVON

212A) 3 A AVON: Certainly for him. /  
W/A FAV. CALLY

213) 2 C CALLY: I think that it was not part  
CMS KENDALL of the plan. Whoever put the Sono  
Vapour into the ventilation system  
214) 4 G intended to put the whole crew  
CMS CALLY to sleep / while the controls were  
being sabotaged. / Rafford was  
supposed to be sleeping too...

PAN R WITH AVON

215) 1 B AVON: But the ventilator outlets  
3-SHOT MANDRIAN/ on the flight deck were closed.  
PASCO/SARA So Rafford / would have been  
unaffected  
216) 3 A by the gas. /  
MCU CALLY



- 217) 2 C CALLY: The murderer was using an oxygen mask to stay awake...Reaching the flight deck and finding Rafford conscious must have been a shock. /
- 218) 3 A  
A/B
- 219) 1 B  
MCU AVON AVON: And that shock killed Rafford... /
- 220) 3 A  
A/B
- 221) 4 G PASCO: The vents shouldn't have been closed. It's against flight operating procedure. /
- 222) 3 A  
MCU AVON
- 223) 1 B  
2-SHOT PASCO/SARA AVON: The next shock was having us turn up. Now that was a misfortune. Pure bad luck. /
- PASCO: Rafford should have known better.
- 224) 3 A SARA: Shut up, Pasco. /
- A/B
- 225) 2 C  
3-SHOT AVON/  
MANDRIAN/SARA MANDRIAN: (TO AVON) Go on.
- 226) 4 G AVON: The most meticulous plan couldn't have anticipated our arrival. /
- MCU LEVETT
- LEVETT:(IRONY) Meticulous?
- 227) 2 C AVON: Our murderer had to cover up. And quickly. / Dortmun was killed. I think the intention was to get his body into one of the life rockets and fire him into space...That would make it absolutely obvious that Dortmun was guilty.
- A/B  
ZOOM OUT WITH  
AVON TO GROUP  
SHOT LEVETT -  
AVON
- 228) 1 B SONHEIM: So why didn't it happen? /
- CMS AVON
- PAN L WITH HIM  
TO DEEP 2-SHOT  
AVON/SONHEIM AVON: I think it became too difficult... Hauling the body right across the ship to the launch area without being seen proved to be impossible.....(cont...)



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229) 4 G  
2-SHOT CALLY/KENDALL  
ZOOM OUT WITH  
AVON TO MANDRIAN,  
SARA, PASCO f/g L  
& R

230) 2 C  
MCU MANDRIAN

231) 3 A  
CMS AVON  
ZOOM OUT WITH  
AVON TO FAVOUR  
GROVANE, LEVETT

(NO SHOT  
232)

233) 2 C  
MCU SARA

234) 4 G  
MCU LEVETT

235) 1 B  
W/A GROVANE f/g L

236) 2 C  
CMS AVON

237) 4 G  
A/B

238) 1 B  
A/B - AVON MOVES L

239) 3 A  
2-SHOT AVON/KENDALL  
BRING KENDALL TO  
R f/g

240) 1 B  
A/B - KENDALL  
R OF FRAME

AVON: (cont.) So the murderer  
settled for the next best  
thing. / He launched an empty  
life rocket... It worked too...  
we all believed that Dortmann  
has escaped.

MANDRIAN: But whoever did it must  
have known the body would be  
discovered sooner or later.

AVON: Of course... But they were  
buying time... /  
The plan had gone to  
pieces... / The best the killer  
could hope for was to delay a full  
investigation... Actually  
I think it was a waste of  
effort... I know... we all know,  
that one of you is a  
murderer... /

But proving which  
one? /  
(HE SHAKES HIS HEAD)  
Unless, as /  
seems likely, someone other  
than the murderer  
already knows... /  
already knows. /

(THERE IS A STIR /  
OF DENIAL FROM  
THE GROUP)

KENDALL: Naturally, the whole  
matter will be put in to the  
hands of the authorities when  
we reach Destiny.  
And despite what you say. Avon...  
the murderer will be found... /

(THIS TIME THERE IS  
GENERAL APPROVAL  
FROM THE GROUP)

THE MEETING  
BREAKS UP

In the meantime you will all resume  
your normal duties. Anything that  
you see or hear that seems ...  
unusual ... is to be reported to  
me at once. Thank you.



241) 2 C (THE ASSEMBLY AGREES  
AND STARTS TO  
DISPERSE. /

2-SHOT AVON/  
KENDALL

GROVANE ARRIVES  
CENTRE b/g

ZOOM IN WITH KENDALL  
TO 2-SHOT GROVANE/  
KENDALL

GROVANE HANGS  
ABOUT,  
OBVIOUSLY  
WANTING A WORD  
WITH AVON, CALLY  
AND KENDALL)

AVON: We'll get back to the  
repairs... A couple of hours  
and you should be able to  
start for home...

(KENDALL NOTICES  
GROVANE)

KENDALL: Something you wanted,  
Grovane?

242) 4 G GROVANE: Yes... (TO AVON)  
It just occurred to me/ ...  
MS CALLY AT DOOR,  
TURNS

243) 2 C /You said one of us was a  
murderer...  
A/B -  
HOLD GROVANE TO  
3-SHOT AVON/  
KENDALL/GROVANE

AVON: That's right.

244) 3 A GROVANE: There is another  
possibility. /  
CU AVON

245) 1 B AVON: Yes? /  
TIGHT 2-SHOT  
AVON/GROVANE

(onto page 85)



246) 3     A     GROVANE: There could be somebody  
else on the ship. Somebody we  
don't know about/...A stowaway.

TIGHT 4-SHOT  
AVON/CALLY/  
KENDALL/GROVANE     (THE THOUGHT STRIKES  
THEM ALL)

-----  
RECORDING BREAK

5 IN POS B  
4 MOVES TO POS E  
3 MOVES TO POS E  
2 MOVES TO POS B  
  
-----

(ON TO SCENE 33 - Page 93)



(24)

- 86 -

TELECINE 8:

Ext. Liberator in Flight:  
Night.

MODEL: STOCK.

Establish the  
liberator travelling  
at speed.

CUT TO:

- 86 -



/3K, 2G, 5G, 4J/

30. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

361) 4 J

CMS VILA, DOZING  
ZOOM OUT ON NUDGE  
TO 2-SHOT VILA/GAN

(BLAKE, JENNA,  
VILA AND GAN  
ARE ON DECK.

362) 3 K

4-SHOT BLAKE/  
JENNA/ZEN/GAN

THE ATMOSPHERE  
RELAXED AND  
CASUAL.  
ESTABLISH  
GENERALLY AND  
MAKE A PASSING  
VISUAL REFERENCE  
TO THE NEUTROTOPE  
BOX)

ZEN: Detectors indicate a meteorite  
storm directly in Liberator's flight  
path.

BLAKE: Scale and intensity?

ZEN: Scale nine intensity twenty-  
seven. /

363) 4 J

MCU VILA

(On to page 88)



(132)

364) 5 G VILA: Twenty seven?/

DEEP 3-SHOT  
VILA/JENNA/  
GAN

GAN: Eight is the strongest  
we've hit so far, isn't it?

JENNA: And my teeth are still  
rattling from that.

365) 4 J

MCU BLAKE

VILA: An intensity of twenty seven -  
that's a lot of very fast rocks. /

BLAKE: Scale nine puts the storm  
over a vast area too. If we go  
round it - how much would it add  
to our flight time? /

366) 3 K

DEEP 3-SHOT  
BLAKE/ZEN/  
JENNA

ZEN: Estimated flight time of  
eighty-four hours would increase  
to three hundred and thirty-six.

JENNA: Or four times as long.

367) 4 J

A/B

ZEN: Confirmed. /

BLAKE: (TO ZEN) Would the force  
wall hold if we went straight  
through the storm? /

368) 2 G

HIGH W/A FAV.  
JENNA

BLAKE CROSSES  
TO f/g R

ZEN: It is within the maximum  
design tolerance. However, there  
would be no safety margin.

AS HE RE-CROSSES  
f/g  
ZOOM IN TO  
FAVOUR VILA

BLAKE: Is there enough reserve  
power to maintain the wall?

ZEN: Insufficient data for  
accurate projection.

JENNA: In other words he  
doesn't know.



133

ZEN: Confirmed.

(VILA LOOKS  
VERY NERVOUS)

369) 4 J VILA: Let's go round. /  
CMS BLAKE

(BLAKE  
SMILES GRIMLY)

-----  
RECORDING BREAK

3 MOVES TO POS J  
2 MOVES TO POS H  
5 MOVES TO POS F  
4 IN POS J  
-----

NOW RECORD ALL INLAY SHOTS FOR SCENES 34  
37  
47  
52  
54  
56

NOTE: Please see next page for shot nos. & descriptions

(THEN ON TO SCENE 34 - Page 96)



TELECINE 8A (ex Scenes 31 & 32)

INT. CORRIDOR, ORTEGA. NIGHT

(CALLY ENTERS

SHE IS  
CARRYING SOME SPARES.

CALLY PAUSES IN PASSING)

CALLY: Are they still searching?

SARA: (NODS) Nothing so far  
though... Do you need any help on the  
flight deck?

CALLY: No. We're almost finished....

(CALLY MOVES ON AND  
EXITS, GOING TOWARD  
THE FLIGHT DECK)



(CALLY MAKING HER WAY  
ALONG TO THE FLIGHT  
DESK.)

AHEAD OF HER A DOOR  
OPENS AND SONHEIM AND  
SARA EMERGE. THEY MOVE  
TOWARDS HER. AS THEY  
PASS:)

CALLY: Sonheim... There is something  
I wish to ask you....

(SONHEIM HALTS. SARA  
PAUSES BUT SONHEIM  
SENDS HER ON)

SONHEIM: Go ahead. I'll catch you  
up... (TO CALLY) What is it?

CALLY: Finding Dortmunn's body put  
it out of my mind. Why did you  
follow me down to the storage hold?

SONHEIM: Why do you think?

(CALLY MERELY STARES.  
WAITING)

You're an attractive girl.

(HE SMILES. CALLY  
CONTINUES TO STARE)

You asked where the hold was. I  
snapped at you. I came after you to  
apologise.

CALLY: To apologise?



SONHEIM: Of course.... What other reason would I have?

CALLY: Perhaps you were afraid I would find Dortmunn.

(SONHEIM IS QUICK AND  
LOUD IN HIS DEFENCE)

SONHEIM: That's ridiculous... I didn't know his body was there.... I told you. I followed you to apologise....

CALLY: I believe you....

SONHEIM: It's true!

CALLY: Of course.

(CALLY GIVES HIM A  
CHARMING SMILE AND MOVES  
ON. SONHEIM STARES  
AFTER HER, UNCOMFORTABLE  
IN HER SUSPICION. THERE  
IS SOME MENACE IN HIS  
LOOK)



/5B, 4E, 3E/

33. INT. ORTEGA'S FLIGHT DECK. NIGHT.

247) 3 E

W/A FAV. AVON  
AT WORK UP LEFT

(AVON HAS COMPLETED MOST  
OF THE REPAIRS AND THE  
FLIGHT DECK LOOKS

248) 4 E

MLS CALLY ENTERS  
PAN HER L TO AVON

REASONABLY SHIP-SHAPE.  
CALLY ENTERS. AVON RUBS  
THE TIREDNESS FROM HIS  
EYES)

CRAB R WITH AVON  
TO DEEP 2-SHOT  
AVON/CALLY

CALLY: The laser transfer linkage you  
asked for.

AVON: About time.

(HE GOES BACK TO WORK  
USING THE SPARES CALLY  
BROUGHT)

The search parties found anything?

CALLY: No.

ZOOM IN AS CALLY  
RETURNS FROM DOOR  
TO DEEP 2-SHOT  
CALLY/AVON

AVON: They won't. It was an  
unlikely idea.  
... To stay out of sight for the time  
this ship has been in flight... not  
really possible.

CALLY: I agree.... So who do you  
think it is?

AVON: Mandrian.

CALLY: Why?

AVON: Instinct. I've discounted  
Doctor Kendall.



86

CALLY: I thought you mistrusted  
instinct.

AVON LEAVES  
FRAME R

AVON: I do. So I'm probably wrong.

CALLY: It could be him. I told you  
I heard him quarrelling with Sara  
didn't I.  
(THOUGHTFULLY) There's something about  
Sonheim that makes me uneasy too. /

249) 5 B

MS AVON  
TILT DOWN TO  
CMS CALLY  
SHE SLUMPS  
ONTO MAP

AVON: Mm. He'd be my next choice.

(CALLY PICKS UP THE  
SHEET WITH THE BLOOD  
SCRAWLED NUMBERS)

CALLY: The answer is here.  
If we could only see it.

RUN ON TO SCENE 35 - Page 100



TELECINE 9:

Int. Corridor. Night.

The corridor is empty and silent. After a moment, MANDRIAN appears. He moves quietly down to the door of the computer room. Looks up and down the corridor to be certain he is unobserved. Then silently he opens the door.

CUT TO:

Int. Computer Room. Night.

AN ANGLE on the door as MANDRIAN opens it. We do not see anybody in the room. He looks directly into CAMERA.

MANDRIAN: I knew you'd be here.



/3J\*, 3J, 2H, 5F, 4J/

34. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

TELECINE 9X:

(on screen)

MODEL: STOCK

On the scanner screen  
we see P.O.V. film of  
masses of swirling objects  
plungin towards us.

END TELECINE 9X



SCENE 34 CONTINUED

370X) 3J\* \_\_\_\_\_/  
W/A FAV. ZEN'S  
VISUAL  
BLAKE L f/g,  
GAN L centre

LIGHTING FX:  
VOLTAGE DRAIN

INLAY:  
1 - Colour Monitor  
TK-9X (35mm) -  
Meteorite  
Bombardment

(ALL THE LIGHTS ON THE  
FLIGHT DECK ARE DIMMING  
AND FLICKERING AS THE  
POWER WALL IS OPERATED  
BY THE COMPUTERS. EERIE  
SOUNDS LIKE RICOCHETS  
ECHO CONTINUALLY.

370) 4 J \_\_\_\_\_/  
CMS JENNA - REACTION

371X) 3J\* \_\_\_\_\_/  
CS ZEN'S VISUAL

BLAKE, JENNA, VILA AND  
GAN ARE BRACED AND TENSE)

INLAY: 1 - TK-9X/

371) 2 H \_\_\_\_\_/  
DEEP 2-SHOT  
BLAKE/VILA

BLAKE: How far are we in now?

372) 3 J \_\_\_\_\_/  
MS GAN

VILA: Half way. Can't  
be sure. The detectors are swamped. /

373) 5 F \_\_\_\_\_/  
DEEP 2-SHOT  
BLAKE/JENNA

GAN: The force-wall is eating into  
our power reserves. /

373X) 3J\* \_\_\_\_\_/  
A/B

JENNA: There's a field drag affect too.  
We're having to use a lot of power to  
maintain our speed and heading. /



TELECINE 9XX:

(On screen)

MODEL: STOCK.

P.O.V. film of meteorite  
storm continues.

END TELECINE 9XX.

RUN ON TO SCENE 37 - Page 105



/5B, 4A/35. INT. ORTEGA'S FLIGHT DECK. NIGHT.

250) 5 B

AVON CROSSES f/g  
TO REVEAL  
LS CALLY

(AVON IS STILL WORKING)

251) 4 A

CALLY ARRIVES TO  
DEEP 2-SHOT  
AVON/CALLY

/((CALLY REACHES INTO HER  
POCKET AND TAKES OUT THE  
METAL BOX THAT SHE TOOK  
FROM SARA'S FLIGHT BAG)

CALLY: Avon.AVON: Mm?

PAN R WITH AVON  
TO HOLD 2-SHOT

CALLY: I saw Mandrian with this.  
Then he hid it in the bottom of Sara's  
flight bag....

(AVON IS PRE-OCCUPIED  
WITH WHAT HE IS DOING)

AVON: What is it?

CALLY: That is what I want you to  
tell me.

252) 5 B

MS CALLY  
PAN L WITH HER  
TO 2-SHOT AVON/CALLY

(AS AVON GIVES HER HIS  
ATTENTION, THE LIGHTING  
IN THE CABIN DIPS  
VIOLENTLY TO ALMOST  
BLACK. IT FLARES AGAIN  
AND THEN DIMS. IT KEEPS  
THIS UP FOR A MOMENT.

Q LIGHTING EFFECT
-------------------------

THE LIGHTS SETTLE AGAIN  
AT THEIR NORMAL  
BRIGHTNESS. CALLY GLANCES  
AT THE INDICATOR DESK.  
REACTS)

253) 4 A

CS RANDOM LIGHTS

CALLY: Look! /

- 100 -

(5 NEXT)



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(ALL THE INDICATOR LIGHTS  
ARE FLICKING IN RANDOM  
PATTERNS. THERE IS NO  
LOGICAL SEQUENCE ABOUT  
THE DISPLAY) /

254) 5 B  
A/B

AVON: (IN ALARM) Filtrationmulfunction  
Let's get down there.....

(THEY MAKE FOR THE  
DOOR)



/3E, 2B/

36. INT. CORRIDOR. NIGHT. (AMBER)

255) 2 B

LEVETT ENTERS  
TIGHT R TO CAM.  
TO LS CORRIDOR(AVON AND CALLY EXIT FROM  
THE FLIGHT DECK. RUNNING  
THE OPPOSITE WAY, TO  
MEET THEM IS LEVETT.  
THEY MEET HALF WAY) /

256) 3 E

2-SHOT AVON/  
LEVETTLEVETT: Doctor Kendall wants you. /

257) 2 B

A/B  
THEY EXIT RAVON: The filter plant?LEVETT: There's been another killing.(THEY ALL MOVE OFF  
TOGETHER AT THE RUN)-----  
RECORDING BREAK3 MOVES TO POS F  
2 MOVES TO POS E  
1 MOVES TO POS C  
5 MOVES TO POS C  
4 MOVES TO POS D-----  
(ON TO SCENE 38 - Page 109)



TELECINE 10:

Int. Computer Room. Night.

In one corner of the room stands DR. KENDALL, a comforting arm around SARA's shoulder. She is weeping and near hysteria.

At another point, GROVANE and PASCO stand flanking SONHEIM. They are holding his arms keeping him in restraint. SONHEIM looks wild eyed and distressed.

AVON, CALLY and LEVETT enter then halt and stare.

On the floor, face up, is the body of MANDRIAN. It is evident that he is dead.

Part of the machine housing is open. It is very clear that some of the circuitry has been smashed. And a heavy cable has been cut.

AVON: What happened?

GROVANE: I was coming past and heard a noise... I looked inside... Mandrian was just as you see him ....

HE looks accusingly at his prisoner.

GROVANE: Sonheim was standing over him.... He had the knife in his hand....

SONHEIM is very gentle in his denial. He shakes his head from side to side like a man trying to waken from a bad dream. His voice almost pleads.



SONHEIM: I didn't kill him... I  
didn't kill him.... I didn't kill him.

He keeps repeating  
the phrase as WE GO TO  
a huge CLOSE UP. When  
we are in VERY TIGHT  
he raises his head and  
stares directly into  
CAMERA. His FACE becomes  
savage and he shrieks.

SONHEIM: I didn't kill him!



/3J\*, 3K, 2G, 5H, 4K/

37. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

374) 5 H

---

W/A GAN f/g L  
BLAKE, JENNA,  
VILA UP R



(120)

TELECINE 10X (ON SCREEN)

MODEL: STOCK

P.O.V. Film of  
meteorite storm.

END TELECINE 10.



SCENE 37 CONTINUED

(THE  
FLICKERING  
OF THE  
LIGHTS AND  
THE SOUNDS  
OF RICOCHETS  
HAVE INTENSIFIED)

LIGHTING FX: SEVERE VOLTAGE FLUCTUATION
--

CAN: Power reserves are almost gone.

ZEN: In one point zero three minutes it will no longer be possible to operate force wall and main drive simultaneously. / Please decide which to close down.

375) 3 K  
3-SHOT BLAKE/  
JENNA/VILA  
  
TRACK IN TO  
TIGHT DEEP  
2-SHOT BLAKE/  
VILA

JENNA: Without main drive we'll never get out of this.

VILA: Without the force wall we'll be smashed to pieces!

BLAKE: Have the detectors located the outer edge of the storm yet?

376) 2 G  
MCU VILA

VILA: (STARING AT INSTRUMENTS) No!/  
Yes! No.

(HELPLESSLY)

377) 4 K  
MCU BLAKE

Maybe. /

378) 3 K  
CU VILA

BLAKE: Which is it Vila? /

379) 4 K  
CU BLAKE

VILA: It's maybe! /

380) 2 G  
CU JENNA -  
TURNS TO SCREEN

380X) 3J\*  
CS ZEN'S VISUAL

INLAY 1: TK-10X
--------------------

381) 4 K

A/B



142

/Q ZEN/ZEN: Directive is now required.

382) 2 G BLAKE: (BEAT) Jenna get ready to /  
 A/B feed all power to the main drive  
 as soon as the wall goes down.

383) 5 H JENNA: Ready. /  
 W/A GAN f/g R

BLAKE: <sup>Gan -</sup> / Deactivate force wall.

384) 2 G GAN: De-activating. /

MS JENNA  
 OPERATES  
 CONTROLS

(THE LIGHTS  
 STOP FLICKERING.

STOP LIGHTING  
 FX.

385) 3 K JENNA OPERATES  
 CMS VILA HER CONTROLS  
 PAN LEFT TO AND WE HEAR A  
 CU BLAKE. SURGE OF POWER.

386) 5 G /WE SEE THE BOX  
 W/A FAV. VILA, CONTAINING  
 NEUTROTOPE TABLE THE NEUTROTOPE  
 STARTS TO JUDDER THROWN DOWN  
 AND HURTLED

387) 2 G /ACROSS THE  
 CS NEUTROTOPE FLOOR BY THE  
 JUMPS TO EDGE FORCE OF THE  
 OF TABLE & ACCELERATION)  
 FALLS OFF

RUN ON TO SCENE 43 - Page 123



/3F, 2E, 1C/

258) 3      KENDALL  
             ENTERS TO  
             F      38. INT. STATEROOM. NIGHT.

---

HIGH 2-SHOT  
KENDALL/CALLY

PAN R WITH  
KENDALL

(SARA SITS NEAR  
THE DOOR. SHE  
IS TENSE BUT  
IN CONTROL  
NOW.

KENDALL IS  
STANDING.  
HE LOOKS VERY  
DISTRESSED.

CALLY SITS NEAR  
THE DESK)

KENDALL:      Why?      There was no reason  
for it...

259) 2      E

MCU SARA

260) 1      C

3-SHOT SARA/  
KENDALL/CALLY

AVON ENTERS DOOR,  
CALLY STANDS TO  
AVON

AS KENDALL LEAVES  
FRAME R, TRACK IN  
TO 3-SHOT PASCO/  
GROVANE/CALLY

CALLY:      It is possible that Sonheim  
was still trying to cover up...  
Perhaps Mandrian knew about him and  
threatened to expose him/... or  
perhaps he just/happened to go into  
the filter room when Sonheim was  
sabotaging the equipment...

KENDALL:      But why **damage** the  
filters ... What possible reason could  
he have for delaying our flight still  
further...?

(AVON APPEARS  
AT THE DOOR  
AND ENTERS.  
HE MOVES  
ACROSS TO  
CALLY)

(3 NEXT)



(91)

CALLY: How bad is it?

AVON: The damage was minor. I've got Levett working on it.

(GROVANE AND  
PASCO ENTER)

261) 3 F PASCO: We've locked him in the  
storage hold... He's safe enough./

DEEP 3-SHOT  
GROVANE/  
PASCO/CALLY

CALLY: Has he said anything more?

262) 1 C GROVANE: Nothing new. He claims he  
went in / and found  
CMS GROVANE Mandrian dead... picked up the knife...  
263) 3 F And that's where I came in... He  
CMS AVON still says he didn't kill him.

264) 1 C AVON: (SOFTLY) I believe him./  
A/B

ZOOM OUT WITH  
GROVANE TO  
4-SHOT GROVANE/  
CALLY/PASCO/AVON

GROVANE: But I saw him! With the  
knife in his hand!

AVON: Yes. But  
you didn't see him use it...

GROVANE: I didn't see Mandrian die  
either but I know he's dead! /

265) 2 E  
TIGHT 2-SHOT  
GROVANE/AVON

AVON: I've spent the last ten  
minutes searching the filtration plant  
for something which should have been  
there... but wasn't. / (cont...)

266) 1 C  
A/B

(HE HAS THE  
ATTENTION OF  
ALL OF THEM  
NOW)



(92)

267) 2 E AVON: (cont) The cable that was  
 A/B damaged carries a high energy charge...  
it was cut cleanly. /  
 By a laser knife or an  
 268) 1 C insulated saw. Neither of which  
 A/B were there. /

(THEY TAKE A  
 MOMENT TO  
 UNDERSTAND  
 AND DIGEST  
 THE INFORMATION)

PASCO: Then somebody else was  
 the saboteur.

269) 2 E AVON: Yes. / Mandrian came  
 A/B in, saw them and had to be silenced...  
 PAN L & ZOOM OUT  
 WITH AVON TO  
 4-SHOT CALLY/  
 PASCO/AVON/GROVANE  
 270) 1 C The killer went out... took the  
 MCU SARA saw with him. Sonheim's story  
 271) 3 F is true... He just happened to be the  
 MCU KENDALL one who discovered the body. /

SARA: Then who did kill Mandrian? /

272) 2 E AVON: The same person that killed  
 A/B Rafford and Dortmunn. / And I know who  
that is now.

PAN R WITH AVON  
 TO TIGHT 3-SHOT  
 GROVANE/AVON/  
 KENDALL

GROVANE: You know?

AVON: I should have worked it out  
 from the start... But  
 my mind had conditioned itself to see  
 the wrong thing. As Cally has been  
 saying all along.

273) 1 C (HE PRODUCES  
 THE SHEET /  
 W/A KENDALL f/g R WITH RAFFORD'S  
 BLOODSTAINED  
 MESSAGE)



CALLY: You have found a meaning.

AVON: Yes.

(HE PUTS THE  
SHEET ON THE  
DESK.

THE OTHERS  
MOVE TO GROUP  
AROUND HIM)

274) 2 E Rafford managed to scrawl this out  
MCU KENDALL before he died... /

(KENDALL READS  
OFF THE NUMBER)

275) 1 C KENDALL: Five four one two four,..  
A/B

AVON: Precisely.

PASCO: What does it mean?

276) 3 AVON TURNS TO AVON: Absolutely nothing. As a  
F number it has no significance at all,..  
MLS AVON But in the filter plant  
PAN L WITH HIM & a few minutes ago I noticed one  
DOWN TO FAVOUR of the instruments. The  
SARA & UP TO liquid crystals show a row of  
PROFILE numbers... then the confirmation  
CMS AVON circuit translates the numbers into  
277) 2 E written words..  
3-SHOT PASCO/ (cont...)  
GROVANE/CALLY

(HE POINTS TO  
THE BLOODSTAINED  
SCRAWL)



278) 1 C AVON: (cont) From the start we  
 MCU AVON thought these were numbers... They're  
 279) 3 F not. They're letters.../  
 MCU CALLY  
 280) 2 E CALLY: Letters?!/  
 MS AVON

PAN R TO LOW  
 GROUP SHOT  
 FAV. KENDALL

AVON: Rafford was dying. It's  
 difficult to be neat under those  
 circumstances.

(HE PICKS  
 UP A WRITING  
 INSTRUMENT  
 AND STARTS  
 TO ELABORATE  
 ON THE SCRAWL) /

281) 1 C  
 CS MAP  
 (ONE & TWO)

Take the one and two for a start...

282) 3 F (HE DEMONSTRATES.  
 CU KENDALL WITH THE ONE /  
 283) 2 E AS THE VERTICAL,  
 CS MAP JOINED TO THE TWO,  
 (FOUR & FOUR) /IT EASILY BECOMES  
 AN "R".

284) 1 C HE MOVES TO  
 2-SHOT AVON/PASCO THE LAST  
 NUMBER) /

285) 2 E /((HE DEMONSTRATES)  
 A/B  
 (FIVE)  
 TWIST TO CAM.

And the first letter...



(95)

(THE WORD IS  
COMPLETE.)

CALLY READS  
IT OFF:)

286) 3 F \_\_\_\_\_/

CMS KENDALL  
AS HE STANDS

TILT UP TO  
MCU CALLY

(THEY ALL TURN  
TO STARE AT  
SARA. NOW  
WE REVEAL  
SHE IS STANDING  
NEAR THE DOOR  
WITH A GUN IN  
HER HAND.)

287) 1 C \_\_\_\_\_/NO LONGER  
W/A FAV. SARA TEARFUL AND  
WORRIED, BUT  
KENDALL CROSSES f/g CONFIDENT AND  
DANGEROUS)

SARA: So now you know. It's not  
important... You would have known  
anyway in a little while.

(KENDALL IS  
BEWILDERED  
BY THIS.  
STILL FINDS  
IT HARD TO  
BELIEVE)

288) 3 F \_\_\_\_\_/KENDALL: Sara...?/  
4-SHOT PASCO/KENDALL Why?  
big f/g/AVON/GROVANE

289) 2 E \_\_\_\_\_/SARA: I wanted the Neutrotape... or  
CU SARA at least the money it would give me/  
290) 3 F \_\_\_\_\_/... It's that simple...

A/B

291) 2 E \_\_\_\_\_/AVON: Was Mandrian in it with you?/  
A/B



68

292) 3 F  
A/B  
PAN R TO MCU CALLY

293) 2 E  
A/B -  
SHE MOVES L

294) 3 F  
2-SHOT KENDALL/  
AVON  
HOLD AVON FORWARD L

SARA: No... But he found out. I asked him to share it with me, but he wouldn't. He wanted me to come to you/(KENDALL) and admit the whole thing... If I didn't, he was going to tell you himself/... So... But none of that is important now... I only need a little more time...

(SHE BACKS UP TO THE DOOR STILL THREATENING WITH THE GUN)

AVON: You're not going anywhere Sara. You just don't get off a space craft and run.../

295) 2 E  
MCU SARA

(SARA GRINS  
AT HIM  
CONFIDENTLY)

296) 1 C  
DEEP 2-SHOT SARA/  
KENDALL  
PAN R AS SHE GOES  
TO 2-SHOT AVON/CALLY

SARA: I'll kill the first who puts his head outside this door. /

(SHE BACKS OUT INTO THE CORRIDOR, THEN TURNS AND VANISHES)



/5C/

39. INT. CORRIDOR. NIGHT. (GREEN)

297) 5 C

---

L/A CORRIDOR  
SARA RUNS TO  
CAM. & OUT OF  
FRAME L

(SARA RUNS ALONG  
THE CORRIDOR,  
LOOKING BACK  
TOWARD THE  
DOORWAY, THE  
GUN READY  
TO FIRE.

SHE VANISHES  
FROM SIGHT)



/3F, 2E/

40. INT. STATEROOM. NIGHT.

298) 2 E

2-SHOT AVON/KENDALL

PAN L WITH  
AVON TO DOOR

(AVON AND THE  
OTHER MEN EDGE  
CAUTIOUSLY TO  
THE DOOR.

AVON WARILY  
PEERS OUT)

299) 3 F

W/A FAV. KENDALL

GROVANE & PASCO  
RUN TO DOOR

AVON: She's one of your crew.  
Get after her. /

(GROVANE AND  
PASCO RUN  
OUT INTO THE  
CORRIDOR)

RUN ON (lighting change)  
TO SCENE 41 - Page 118



/5E, 4D, 3H/41. INT. CORRIDOR. NIGHT. (AMBER)

300)	5	E	W/A CORRIDOR	(SARA RUNS UP TO THE DOOR OF THE FLIGHT DECK, DASHES INSIDE AND CLOSSES THE DOOR.
			SARA ENTERS FROM R	
301)	4	D	MS SARA AT DOOR	MOMENTS LATER GROVANE AND PASCO APPEAR.
			SHE ENTERS FLIGHT DECK	
302)	3	H	LS CORRIDOR -	THEY RUN TO THE DOOR AND TRYING TO OPEN IT FIND IT LOCKED AGAINST
			GROVANE, PASCO ENTER R IN PURSUIT	(THEM)
303)	4	D	A/B	
			GROVANE & PASCO ARRIVE AT DOOR. IT IS LOCKED	



/3F, 2E, 1C/

42. INT. STATEROOM. NIGHT.

304) 2 E

CU CALLY

(KENDALL IS  
SLUMPED IN  
HIS CHAIR)

305) 3 F

CU KENDALL

KENDALL: It's clear enough/why she  
acted as she did... But why go on  
with it? / Once Blake left with

306) 1 C

DEEP 3-SHOT

AVON/CALLY/KENDALL

the Neutrotope her plan had finished...  
There was no need for more killing.ZOOM IN TO  
MS KENDALL AS  
AVON CROSSES RAVON: I don't understand that myself.  
What worries me is that she is still  
so confident... She doesn't have a  
chance of escape, but she's still  
holding out.

307) 3 F

3-SHOT CALLY/AVON/  
KENDALLCALLY STANDS  
ABRUPTLYKENDALL: How did  
she hope to dispose of the Neutrotope  
once we got back to Destiny? /AVON: I imagine she made contact  
with prospective buyers when you  
collected it... It wouldn't be  
difficult.(CALLY SUDDENLY  
REACTS. BOTH  
MEN NOTICE)

308) 1 C

MS CALLY

What is it? /

ZOOM OUT WITH HER  
TO MEDIUM 2-SHOT  
AVON/CALLY



CALLY: I know what she's planning.  
Why she sabotaged the ship...

AVON: Well don't keep us in  
suspense.

CALLY: Ever since she damaged the  
controls we have been in the same  
space position...

(SHE TAKES  
THE SMALL  
METAL BOX  
FROM HER  
POCKET.  
SHOWS IT  
TO AVON) /

309) 2 E

TIGHT 2-SHOT  
AVON/CALLY  
FAV. CALLY

(AVON IMMEDIATELY  
IDENTIFIES IT)

AVON: A homing beam transmitter...  
operating.

(THE INDICATOR  
LIGHT IS STILL  
WINKING)

CALLY: Anybody tuned to its  
frequency can locate us exactly...  
That's why she is not worried...  
another ship is coming to get her!  
It is on its way now! /

310) 1 C

3-SHOT AVON/KENDALL/  
CALLY

(THE REALISATION  
STRIKES THEM)

AVON CROSSES TO f/g R,  
KENDALL TO L OF FRAME  
TO 3-SHOT KENDALL/  
CALLY/AVON

KENDALL: (GRABBING THE TRANSMITTER)  
Destroy it!

(Run on next)



AVON: Too late. They'll have had  
an exact fix for some time.

KENDALL: And when they get here...  
and find the Neutrotope is not  
on board...?

AVON: Even if it was, it would make  
no difference. They would have to  
destroy the evidence. And that,  
I'm afraid, includes us.

RUN ON TO SCENE 44 - Page 125



25

TELECINE 11:

Ext. Liberator in Space.  
Night.

MODEL: STOCK.

Through the storm  
and flying in  
clear space.



/2H, 5F, 4K, 4J/

43. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

388) 4 K  
MS JENNA  
PAN L WITH HER  
TO 2-SHOT  
VILA/JENNA  
VILA: I don't think I feel very well.

(THE FOUR ARE  
UNSTRAPPING.

389) 5 F  
4-SHOT BLAKE/  
VILA/JENNA/  
GAN AS BLAKE  
ENTERS FROM L  
EVERYBODY IS  
SHAKEN BUT  
RECOVERING.

GAN NOTICES  
THE NEUTROTOPE  
BOX LYING ON  
THE FLOOR AGAINST  
THE WALL. HE MOVES  
TO RECOVER IT AND  
SETS IT ON THE DESK

BLAKE WORKS ON  
THE CLAMPS WHICH HAVE  
BEEN BENT AND SMASHED)

GAN: I just hope it wasn't damaged...

BLAKE: So do I.

390) 2 H  
CS BOX. BLAKE  
TAPS COMBINATION.  
OPENS IT  
(HE LIFTS THE  
LID TO REVEAL  
THE BOX IS EMPTY.  
AFTER A MOMENT OF  
CONSTERNATION, HE  
REALISES WHAT HAS  
HAPPENED. VERY

391) 4 J  
TIGHT DEEP  
2-SHOT  
BLAKE/GAN  
(GRIM)

...It's still on the Ortega ...

392) 5 F  
A/B  
ZOOM IN TO  
2-SHOT VILA/  
JENNA  
(HE TURNS TO  
LOOK AROUND THE  
THE OTHERS)

We've got to get back to them.

(THEY REACT)



(392 on 5)

- 124 -

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VILA: Now I know I don't feel  
very well.

-----  
RECORDING BREAK

-----  
  
(ON TO SCENE 47 - Page 129)

- 124 -



/4D/

44. INT. CORRIDOR. NIGHT. (AMBER)

311) 4 D

MEDIUM 2-SHOT  
PASCO/GROVANE

TRACK IN TO DOOR

(GROVANE AND PASCO,  
NOW ARMED STAND  
GUARD ON THE DOOR TO  
THE FLIGHT DECK.  
ESTABLISH, THEN  
THE CAMERA GOES  
SLOWLY PAST THEM  
UP TO THE DOOR)

MIX TO  
312) 5 B

HIGH CS NEUTROTOPE  
SARA STROKES IT

(Run on next)



- 126 -

/5B/

45. INT. ORTEGA'S FLIGHT DECK. NIGHT.

ZOOM OUT & UP  
TO MS SARA

SHE PUTS  
NEUTROTOPE ON  
TOP OF DESK,  
CHECKS TIME

(CLOSE UP ON THE  
NEUTROTOPE.

SARA'S HAND CARESSES  
IT LOVINGLY. WIDEN TO  
REVEAL THAT THE NEUTROTOPE  
IS ON SARA'S LAP. SHE SITS  
IN A CHAIR FACING THE DOOR.  
GUN IN HAND. SHE LOOKS  
TOTALLY UNRUFFLED. SHE  
GLANCES AT THE NEUTROTOPE  
AND SMILES. THEN SHE LOOKS  
AT HER WRIST TIMEPIECE)

RUN ON TO SCENE 48 - Page 131



18

- 127 -

TELECINE 12 (ex. Sc. 46)

INT. CORRIDOR, ORTEGA. NIGHT

(AN AIR OF HELPLESSNESS  
ABOUT EVERYBODY.)

AVON IS PACING, LOST IN  
THOUGHT)

CALLY: If we could get in to the  
Flight deck...how long would it  
take to finish the repairs?

AVON: No time at all. It's virtually  
all done.

CALLY: If we could get in to flight  
we would have some sort of chance...  
like this we are a sitting target.

KENDALL: We'd have to burn through  
the flight deck door...And even if we  
did...she's armed remember...she  
could still hold us off...

AVON: We have to get her to come out.

CALLY: She is not likely to do that.

(AVON'S FACE SUDDENLY  
LIGHT WITH AN IDEA)

AVON: Yes she is!

- 127 -



- 128 -

TELECINE 12.

Ext. Liberator in Space.  
Night.

LIBERATOR in clear  
space travelling  
at top.

- 128 -



/3J\*, 2H, 5F, 4J/

47. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

393) 2 H  
DEEP 3-SHOT  
BLAKE/VILA/ZEN (BLAKE TURNS  
TOWARDS ZEN  
AND CALLS)

BLAKE: Visual.

ZEN: Confirmed.

(THE GIANT SCANNER  
SCREEN LIGHTS UP  
IMMEDIATELY. THE  
ENTIRE CREW GIVE  
IT THEIR ATTENTION. /

393X) 3J\*

CS ZEN'S VISUAL

INLAY APPEARS  
1 - Col. Monitor  
TK-12X - Blohs

VILA SPOTS THE  
BLIP OF LIGHT AT  
THE CENTRE OF THE  
SCREEN. (GRAPHIC)

Q VILA/

394) 4 J  
MCU VILA VILA: There. There she is... /

395) 5 F  
3-SHOT GAN/  
BLAKE/JENNA BLAKE: (TO ZEN) How long before we're  
in teleport range? /

ZEN: Twenty three point one six minutes.

(AS THEY STARE  
AT THE SCREEN)

395X) 3J\*  
A/B GAN: We're getting another reading./..  
look.

(HE INDICATES ANOTHER  
BLIP OF LIGHT OFF TO  
ONE SIDE. IT IS  
MOVING TOWARD THE  
STATIONARY CENTRAL  
POINT)

JENNA: Another ship.



BLAKE: It must be coming to collect the Neutrotope. / Can we get there first Zen?

396X) 3J\* (VILA LOCKS  
A/B AT BLAKE) /

2 MOVES TO POS G  
5 MOVES TO POS G

- 130 -



/5B, 4A/

48. INT. ORTEGA'S FLIGHT DECK, NIGHT.

313) 4 A

REAR MS SARA

SHE SITS UP TO

(SARA SITS UP SHARPLY,  
REACTING TO THE SUDDEN  
BUT DISTANT SOUND OF  
GUNFIRE. THE FIRING  
CONTINUES.

SYPHER: SOUND BARRAGE
-----------------------------

314) 5 B

CU SARA, SMILES

HOLD HER L TO DOOR

SARA STARTS TO SMILE.  
SHE STANDS AND MOVES  
TO LISTEN AT THE DOOR..  
THE SOUNDS OF THE  
BATTLE GROW CLOSER.  
NOW WE HEAR SHOTS TOO.  
CRIES OF PAIN)



/3H/

49. INT. CORRIDOR. NIGHT (AMBER)

315) 3 H

---

CS GUN

INLAY:  
GREEN EXPLOSION

TILT UP TO  
BCU CALLY

(BIG CLOSE UP  
ON THE MUZZLE  
OF A RAY GUN.  
IT MAKES A  
LOUD AND  
DISTINCTIVE  
SOUND AS IT  
FIRES A BEAM  
OF ENERGY)



/5B, 6G, 4A/50. INT. ORTEGA'S FLIGHT DECK. NIGHT.

316) 4 A  
BCU SARA,  
SATISFIED (SARA LISTENING AT  
THE DOOR LOOKING  
VERY SATISFIED.

317) 5 B  
MLS SARA,  
FLIGHT CONTROL THE SOUND OF THE  
DESK f/g GUNFIRE AND CRIES  
OF PAIN ARE LOUD  
NOW. OBVIOUSLY IN  
THE CORRIDOR OUTSIDE.

318) 4 A  
CMS SARA  
FINAL BURST OF FIRE  
THERE IS A FINAL SHORT  
BURST OF FIRE. SOME  
GROANS THEN EVERYTHING  
BECOMES SILENT.

PAN HER R TO DOOR  
SARA WAITS FOR A FEW  
MOMENTS. THERE IS NO  
MORE SOUND. VERY  
CAUTIOUSLY SHE STARTS  
TO UNLOCK THE DOOR,  
HER WEAPON AT THE READY.

SHE OPENS THE DOOR A  
FRACTION AND PEERS OUT)

RUN ON (Set in Camera 6)

319) 6 G  
DOOR OPENS TO  
REVEAL GROVANE,  
PASCO DEAD IN  
CORRIDOR

320) 4 A  
BCU SARA, SMILE  
SHE LEAVES R

RECORDING BREAK

4 MOVES TO POS F  
6 MOVES TO POS F  
3 MOVES TO POS D  
5 MOVES TO POS B



/4F, 6F, 3D/

51. INT. CORRIDOR. NIGHT.

(AMBER)

(FROM SARA'S VP  
THROUGH THE  
FRACTIONALLY  
OPEN FLIGHT  
DECK DOOR.

GROVANE AND  
PASCO LIE ON  
THE GROUND  
HALF WAY DOWN  
THE CORRIDOR.  
THEIR POSITIONS  
SUGGEST THEY  
ARE DEAD.

321) 3 D

MS SARA AT DOOR,  
SHE CLOSES IT

REVERSE TO SHOW  
SARA OPEN THE  
DOOR, HER  
CONFIDENCE

322) 6 F

HIGH ANGLE FAV. BODIES  
& SARA'S FEET

TILT UP & ZOOM IN  
TO 2-SHOT AVON/SARA  
FOR GRAB, SPIN, &  
PALM THRUST

GROWING. STILL  
WARY, AND GUN AT  
THE READY, SHE  
STARTS SLOWLY  
TOWARD THE BODIES.  
SHE GIVES A LITTLE  
SMILE OF VICTORY AS  
SHE NEARS THEM.

323) 4 F

W/A AS AVON/SARA  
ROTATE, PASCO,  
GROVANE STAND

AVON STEPS OUT OF  
A CABIN FROM BEHIND  
HER AND GETS A HOLD  
ON HER. SHE STRUGGLES  
SAVAGELY BUT HE PULLS  
THE GUN FROM HER HAND.  
SHE BECOMES A SCREAMING  
SCRATCHING MANIAC.

324) 3 D

CU SARA, TRIUMPH

RUN ON

325) 4 F

2-SHOT SARA/AVON  
FOR ARM BREAK &  
PUNCH

GROVANE AND PASCO START  
TO GET TO THEIR FEET IN  
TIME TO SEE AVON DELIVER  
A VERY URGENTLY  
PUNCH TO SARA'S JAW. SHE  
SINKS TO THE GROUND)

326) 3 D

W/A AS SARA PITCHES  
INTO PASCO'S ARMS

AVON: I really quite enjoyed that.

AVON MOVES TO  
L OF FRAME

(4 NEXT)



(HE REACHES DOWN  
AND TAKES THE  
NEUTROTOPE FROM  
HER. THEN  
BUSINESSLIKE TURNS  
TO ENTER THE FLIGHT  
DECK, CALLING OVER  
HIS SHOULDER)

327) 4 F  
REAR MS SARA  
TILT UP AS  
GROVANE &  
PASCO CARRY  
HER AWAY

AVON: Get her out of here... /

(HE MOVES INTO  
THE FLIGHT DECK.

GROVANE AND PASCO  
PICK SARA UP)

/5B/

51A. INT. ORTEGA'S FLIGHT DECK. NIGHT

328) 5 B  
CS NEUTROTOPE  
TILT UP &  
ZOOM OUT TO  
MS AVON AS HE  
PICKS IT UP,  
SMILES

-----  
RECORDING BREAK

1 IN POS B  
2 IN POS C  
3 MOVES TO POS A

-----  
(ON TO SCENE 53 - Page 137)



/3J\*, 2G, 5G, 4J/

52. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

397) 2 G  
 W/A GAN/VILA/  
 BLAKE/JENNA ZEN: Teleport range will be achieved  
 in one minute.

398) 5 G /  
 2-SHOT VILA/  
 BLAKE. (HEADING FOR  
 THEY GO THE TELEPORT  
 SECTION)

BLAKE: Come on Vila.

(VILA HURRIES  
 TO FOLLOW. /

398X) 3J\*  
 A/B JENNA AND GAN  
 TENSELY WATCHING  
 THE BIG SCREEN.  
 THE TWO BLIPS OF  
 LIGHT ARE CLOSE  
 TOGETHER NOW AND  
 CLOSING. (GRAPHIC) /

399) 4 J  
 DEEP 2-SHOT  
 GAN/JENNA JENNA: They're getting very close.

RUN ON TO SCENE 54 - Page 139



/1B, 2C, 3A/

53. INT. ORTEGA'S PASSENGER COMPARTMENT  
NIGHT.

329X) 4+

MS BLAKE AT  
CSO SCREEN

INLAY:  
3A - 4-SHOT AVON/  
SARA/CALLY/  
KENDALL  
ACROSS f/g

(SARA IS IN A  
CHAIR, JUST  
ABOUT RECOVERING.

CALLY STANDS GUARD  
OVER HER ALONG WITH  
KENDALL.

BLAKE MATERIALISES

BLAKE MATERIALISES.

CALLY'S ENTHUSIASM  
AT SEEING HIM IS  
CUT SHORT)

329) 1 B

MLS BLAKE

PAN L WITH HIM  
TO GROUP SHOT  
FAV. KENDALL

AVON: Blake! /

CALLY:  
so soon?

How did you get back

BLAKE: Get ready to leave,  
There's a ship coming up on you fast...

BLAKE: You've got three minutes.

(HE TURNS TO  
KENDALL)

KENDALL: We have the Neutrotope.  
Nothing else matters now.

(BLAKE TURNS TO  
CALLY AGAIN AND  
HANDS HER A BATCH  
OF TRAVEL BRACELET)





330) 2 C

CALLY: I'll get the others. /

GROUP SHOT  
FAV. SARA,  
KENDALL R OF FRAME

BLAKE EXITS  
UPSTAGE

(CALLY TAKES THE  
BRACELETS AND  
HURRIES AWAY  
AFTER HANDING  
THE GUN TO KENDALL.  
THEN BLAKE MOVES OFF  
IN THE OTHER DIRECTION.

KENDALL COVERS THE NOW  
WIDE AWAKE SARA)

BLAKE: I'll be back in a minute.

RUN ON TO SCENE 55 - Page 140 (Everybody in!)



(148)

/3J\*, 4J/

54. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

400X) 3J\*  
A/B

(GAN AND JENNA  
STARING AT THE  
SCREEN THAT SHOWS  
THE TWO BLIPS OF  
LIGHT ARE ALMOST  
TOUCHING)

400) 4 J  
CMS GAN

PAN R TO  
CU JENNA

GAN: He's cutting it too fine...

JENNA: Come on Blake...get out of  
there.

-----  
RECORDING BREAK

-----  
/END OF SECOND EVENING'S RECORDING/



/1B, 2C, 3A/

55. INT. ORTEGA'S PASSENGER COMPARTMENT.  
NIGHT

331) 1 B

CS SARA'S BRACELET  
 & STRUGGLE

ZOOM OUT & UP  
 TO 3-SHOT AVON/  
 SARA/KENDALL

(EVERYBODY IS  
 ASSEMBLED AND  
 ARE CLIPPING ON  
 THEIR BRACELETS.

BLAKE RE-APPEARS.  
 ALL MOVEMENT AND  
 SPEECH URGENT NOW.

BLAKE TAKES JUST  
 ENOUGH TIME TO  
 ACKNOWLEDGE AVON.

AVON RESPONDS BY  
 HOLDING UP THE  
 NEUTROTOPE)

KENDALL: She must be taken  
 back for trial.

AVON: Agreed.

332) 2 C

LS BLAKE ENTERING

PAN R WITH HIM TO  
 GROUP CALLY f/g R

BLAKE LEAVES  
 SHOT R

SARA: No...No...I won't go... /

(SHE STARTS TO  
 STRUGGLE.

BLAKE: Everybody set?

CALLY: Yes.

BUT BLAKE HOLDS  
 HER FIRMLY AND  
 CLAMPS A BRACELET  
 AROUND HER WRIST.  
 THEN HE SPEAKS  
 INTO HIS OWN  
 COMMUNICATOR)

332X) 4+

GROUP SHOT  
 AT CSO SCREEN  
 (BLAKE, KENDALL,  
 SONHEIM, LEVETT,  
 GROVANE, PASCO,  
 CALLY, AVON)

INLAY:  
 3A - W/A PASS.  
 COMPARTMENT +  
 SARA

(Note: Composite  
 should obscure  
 SARA)

BLAKE: Bring us across Vila...

(THE RESPONSE IS  
 IMMEDIATE. THEY  
 START TO DEMATERIALISE.  
 JUST AS THE PROCESS  
 BEGINS, SARA RIPS THE  
 BRACELET FROM HER WRIST  
 AND HURLS IT ASIDE.

333) 1 B

MS SARA  
 SHE RIPS OFF BRACELET

(break next)



334X) 4+

A/B

THEY DEMATERIALISE  
TO REVEAL SARAA MOMENT LATER,  
SARA IS ALONE  
IN THE COMPARTMENT.  
SHE BELIEVES SHE HAS  
WON THE LAST BATTLE  
AND IS TRIUMPHANT)

334) 1 B

MCU SARA - A  
SMILE OF TRIUMPH-----  
RECORDING BREAK-----  
NOW RECORD MATERIALISATIONS AND DEMATERIALISATIONS FOR:

- a) Scene 55 : BLAKE, KENDALL, SONHEIM, LEVETT, GROVANE, PASCO,  
CALLY, AVON AT CSO SCREEN  
SARA IN PASSENGER COMPARTMENT
- b) Scene 53 : BLAKE AT CSO SCREEN  
KENDALL, CALLY, AVON, SARA IN PASSENGER COMPARTMENT
- c) Scene 20 : BLAKE AT CSO SCREEN  
PASCO, GROVANE, SONHEIM IN PASSENGER COMPARTMENT
- d) Scene 4 : BLAKE, CALLY, AVON AT CSO SCREEN

NOTE: Please see next page for full shot descriptions

(THEN ON TO SCENE 56 - Page 142)



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/3K\*, 3J\*, 2G, 5G, 4J/

56. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

335X) 3K\*

W/A FAV. ZEN'S VISUAL  
SONHEIM TIGHT L f/g

INLAY 1:  
TK-12X

(ON THE BIG SCREEN.  
WE SEE THE TWO  
BLIPS OF LIGHT  
FINALLY WELD IN TO  
ONE.

335) 2 G

W/A LIBERATOR &  
CROWD FAV. KENDALL/  
BLAKE

REVERSE TO SHOW ALL  
THE SURVIVORS FROM  
THE ORTEGA AND THE  
LIBERATOR'S CREW,  
GROUPED AROUND  
WATCHING THE SCREEN  
INTENTLY)

336X) 3J\*

CS ZEN'S VISUAL

BLAKE: They're locked on... /

INLAY 1:  
TK-12X

EXPLOSION

(THEY WATCH FOR A  
MOMENT MORE, AND  
THEN THE BLOB SEEMS  
TO EXPAND IN A GREAT  
FLARE THAT ENLARGES  
TO FILL THE CENTRE OF  
THE SCREEN. A VAST  
EXPLOSION IT FADES  
AWAY AND THERE IS NO  
TRACE OF THE CENTRAL  
BLOB. (GRAPHIC STOCK  
FROM EP. 2)

336) 5 G

2-SHOT LEVETT/CALLY -  
REACTION

337X) 3J\*

A/B

337) 4 J

2-SHOT KENDALL/BLAKE

KENDALL: What was that?

338) 2 G

A/B

BLAKE: I rigged a charge on the entry  
hatch... /

(BLAKE TURNS AND  
SPEAKS TO KENDALL)

...We'll get you home now... (cont ...)

(HE MOVES  
TO ZEN)



BLAKE: (cont.) Zen, set  
a course for Destiny...

339) 4 J

ZEN: Confirmed. /

MCU VILA

VILA: And take us round the  
easy way this time.

-----  
RECORDING BREAK

5 MOVES TO POS F

-----  
(ON TO SCENE 2 - Page 6)



TELECINE 13.

Ext. Liberator in Space.  
Night.

LIBERATOR turns and  
moves off into stars.

SUPOSE CAM:      Closing  
                     Titles

FADE OUT



CLOSING CREDITS:

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B1: Jenna SALLY KNYVETTE	
A2: Avon PAUL DARROW	A9: Studio Lighting BRIAN CLEMETT Studio Sound CLIVE GIFFORD Special Sound RICHARD YEOMAN-CLARK Electronic Effects A.J. MITCHELL
B2: Cally JAN CHAPPELL	
A3: Vila MICHAEL KEATING	
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B4: Kendall BARRY JACKSON	A10: Music by DUDLEY SIMPSON
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B5: Mandrian STEPHEN TATE	A11: Designer MARTIN COLLINS
A6: Sonheim NIGEL HUMPHREYS	B11: Producer DAVID MALONEY
B6: Levett KATE COLERIDGE Grovan CARL FORGIONE	A12: Directed by PENNANT ROBERTS
A7: Pasco JOHN LEESON Rafford BRIAN CAPRON Dortmunn STUART FELL	B12: 'Federation Symbol' BLAKE'S SEVEN BBC-tv (c) 1978
B7: Production Assistant PAULINE SMITHSON Production Unit Manager SHEELAGH REES Visual Effects Designers IAN SCOONES MAT IRVINE	
A8: Series created by TERRY NATION	